THE LIBRARY OF CONGRESS

# Quarterly Journal

OF CURRENT ACQUISITIONS

VOL. 5

**MAY 1948** 

NO. 3



### Canons of Selection

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THE LIBRARY OF CONGRESS SHOULD POSSESS IN SOME USEFUL FORM ALL BIBLIOTHECAL MATERIALS NECESSARY TO THE CONGRESS AND TO THE OFFICERS OF GOVERNMENT OF THE UNITED STATES IN THE PERFORMANCE OF THEIR DUTIES.

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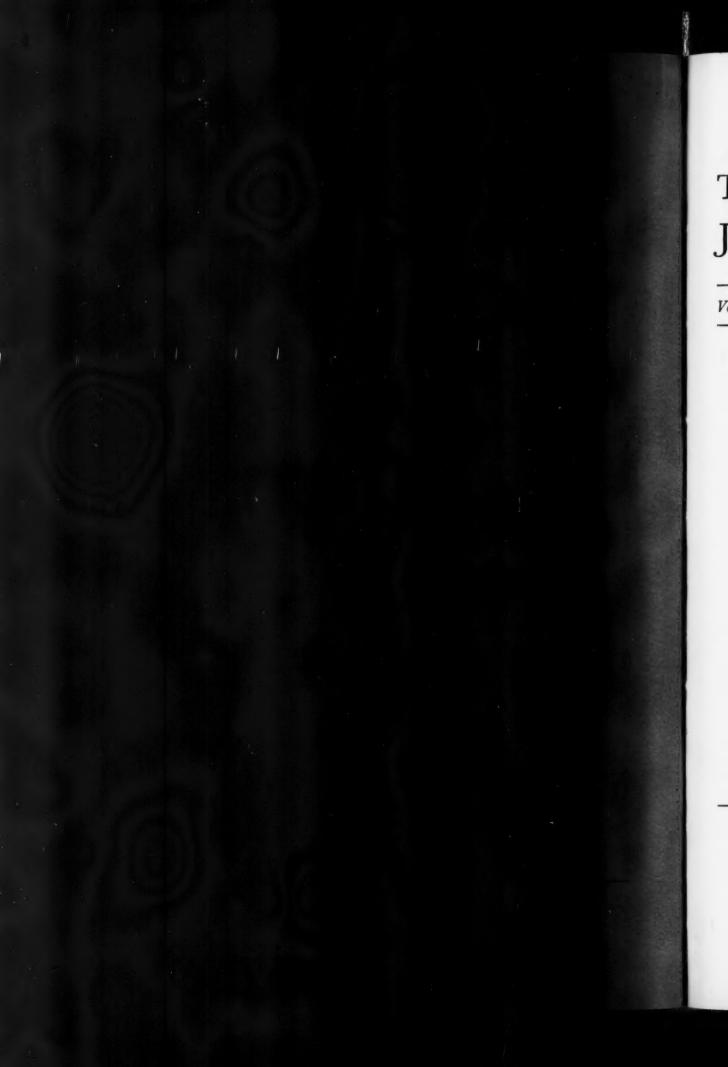
THE LIBRARY OF CONGRESS SHOULD POSSESS ALL BOOKS AND OTHER MATERIALS (WHETHER IN ORIGINAL OR IN COPY) WHICH EXPRESS AND RECORD THE LIFE AND ACHIEVEMENTS OF THE PROPLE OF THE UNITED STATES.

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THE LIBRARY OF CONGRESS SHOULD POSSESS, IN SOME USEFUL FORM, THE MATERIAL PARTS OF THE RECORDS OF OTHER SOCIETIES, PAST AND PRESENT, AND SHOULD ACCUMULATE, IN ORIGINAL OR IN COPY, FULL AND REPRESENTATIVE COLLECTIONS OF THE WRITTEN RECORDS OF THOSE SOCIETIES AND PEOPLES WHOSE EXPERIENCE IS OF MOST INDICEDIATE CONCERN TO THE PEOPLE OF THE UNITED STATES.

From the Annual Report of the Librarian of Congress, 1940





# The Library of Congress Quarterly Journal of Current Acquisitions

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The annual reports on Americana and manuscripts scheduled for this issue have been deferred in order to allow fuller discussion of the Rosenwald gifts and other rare accessions.

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# A Catalog of Important Recent Additions to the

LESSING J. ROSENWALD COLLECTION SELECTED FOR EXHIBITION AT THE LIBRARY OF CONGRESS, JUNE 1948. COMPILED BY FREDERICK R. GOFF, WITH A FOREWORD BY DAVID C. MEARNS.

A Catalog of Important
Recent Additions to the

### Foreword

POR the fourth time the American people are enabled to examine examples from the magnificent library with which Mr. Lessing J. Rosenwald has endowed them. Selected, for the most part, from additions made during recent months, they offer further and impressive evidence not only of the collector's conspicuous and continuing generosity, but also of his alert scholarship, purposeful imagination, good fortune, and good taste.

Considered separately, each book has a history and a meaning peculiar to itself. Together, they represent the origins and the influences which have shaped institutions, governed morals, established manners, or ordered constancy or change in later generations. They are, in other words, projected partakers of, and participants in, a present civilization where understanding can ennoble or ignorance debase. As such they are important

and honorable components of mankind.

Predominantly the product of the fifteenth and sixteenth centuries, Mr. Rosenwald's accessions present a period when, as now, for the generality of the race, life was stern, hazardous, degrading, and uncomfortable. Aspiration was in conflict with possibility. There was then, as there is now, the unremitting search for explanation, release, and betterness. The consolation of religion was, as now, the consolation of hope and realizations deferred but not denied. It was natural that this should comprise the principal content of literature. Yet, although many of these books are concerned with personal requirement in exchange for promise and assurance, there are others which reflect more worldly matters. Whether regarded as a pleasurable pastime or as an intellectual exercise, there is nevertheless that work on chess, and there are those other works on such diverse subjects as anatomy, typography, topography, cartography, bibliography, astrology, arithmetic, poetry, military science; there are textbooks for the training of the young and books intelligible only to the learned; there are fables designed to induce wisdom and histories which illustrate stupidities and waywardness; and there are wonderful picture books which communicate to the illiterate in ways foreshadowing the emergence of something to be called "visual education."

There are imposing folios and charming miniatures, tall papers and wide margins, fine leathers fixed to stout boards, gleaming inks and classic fonts, in short, there are combined all of the heady ingredients which in bibliophiles manifest themselves by that extraordinary effect called by Dibdin "exquisite inebriation." They have come from the presses of the master printers; there are six Caxtons, three Wynkyn de Wordes, two Jensons; there are the brilliant impressions of Tory, Bodoni, Koberger, Aldus Manutius, and scores of other famous craftsmen. There is the Decretals of Boniface which Peter Schoeffer, the associate of Gutenberg, wrought at Mainz in 1473 with its colophon reference to the invention of printing; there is the first printed classic of science which Spira pressed at Venice in 1469; there is Saxton's Survey of England and Wales, with its colored maps; there is Vérard's French Bible of 1517; there is the official copy, on vellum, of the rules and privileges of the Franciscans at Salamanca, 1506; there are those twenty superb specimens, printed on the Continent and embellished with woodcuts, which once belonged to the distinguished collection of C. W. Dyson Perrins.

There are books which once were owned by emperors and marquises, earls and baronets, the last Doge of Venice and a noble Duke; others once adorned the shelves of the Hermitage in St. Petersburg, the Laurentian Library of Florence, and London's British Museum; others bear the bookplates of men whose names are written large in the peerage of bookmanship, men like Firmin-Didot, William Morris, Edward Gwynn, and Robert Hoe.

They are quite as royal as their provenance. Over and over again, Mr. Goff, in his excellent and detailed catalog has noted "only recorded copy," "only copy on vellum," "probably unique," "only copy in America," "only perfect copy surviving," and similar comments on their high estate.

But it is not merely because they have escaped destruction, nor only because as objects they have commanded treasure, nor simply because the isolation which muted them has been removed, that they now are prized as a people's property. Artists will delight in the return of beauty, students will recover some forgotten parts of truth, and the Nation's progress will be promoted through the integration of experience. Only by such fusion can the diffusion of knowledge move a little nearer to attainment.

—DAVID C. MEARNS
Director, Reference Department

## Catalog

#### 1. JACOBUS DE CESSOLIS

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The Game and Playe of the Chesse.
[Bruges: William Caxton, after 31 March 1474]

This is the second book to be printed in the English language; it is also the second book printed by William Caxton, the first English printer. It is believed that this volume was printed at Bruges, where Caxton, in collaboration with Colard Mansion, established his printing press. The present copy, bound in old red English morocco, was formerly in the library of the Earl of Pembroke. A copy of the second edition of this work illustrated with woodcuts and printed by Caxton at Westminster about 1482 is also represented in the Rosenwald Collection. This was described as number 32 in the "Catalog of Fine Books and Manuscripts Selected for Exhibition at the Library of Congress . . . October 1945" (*The Library of Congress Quarterly Journal of Current Acquisitions*, vol. 3, no. 1, October 1945).

In the dedication to George Plantagenet, Duke of Clarence, the ill-fated brother of King Edward IV, William Caxton explains his reasons for trans-

lating and publishing this moral treatise in these words:

"I have put me in devour to translate a lityll book late comen in to myn handes out of frensh in to englisshe. In which I fynde th' auctorites, dictees, and stories of auncient Doctours philosophes poetes and of other wyse men whiche been recounted & applied unto the moralite of the publique wele as well of the nobles as of the comyn peple after the game and playe of the chesse . . . that . . . they . . . may see in this sayd lityll book yf they governed them self as they ought to doo . . ."

A modern printer comments as follows:

"About 1475, Caxton and Mansion also printed at Bruges The Game and Playe of the Chesse. The type of these books differs from all other fonts used by Caxton. It is of rough, angular, awkward design, which shows clearly its relation to current Flemish handwriting, which was rough, angular, and awkward too. Some authorities have supposed its design based on Mansion's handwriting, and that the type was cast by him; others have thought it came from Veldener of Louvain. Its provenance is not clear. 'Its general appearance,' says Blades, 'is more free and manuscript-

like than would be thought the case from the square-set figure of each individual letter. . . . The execution of the type is good, sharp, and decided, with sufficient differences between the repetitions of the same letter to indicate independence of tracing or mechanical contrivance; hence probably the work of one accustomed to cut letters.' This type was never brought into England, but was employed by Mansion after Caxton's departure."

—Daniel B. Updike: Printing Types.

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#### 2. BOETHIUS

De consolacione philosophie. [Westminster] William Caxton [about 1478]

This copy of the first edition of Geoffrey Chaucer's translation of Boethius' most popular work has an interesting personal history as evidenced by the following extract from William Blades' The Life and Typography of

William Caxton, England's First Printer . . . (London, 1861-63):

"In the summer of 1858 I embraced an opportunity of inspecting the old library in the Grammar School attached to the Abbey of St. Albans. I found a few valuable books all contained . . . in an old deal cupboard, upon which the leakage from the roof had dripped, apparently, for years. It must have been long since any one had touched a book there, and the amount of dust and decay was certainly enough to deter even a bibliomaniac from so doing. After examining a few interesting books I pulled out one which was lying flat upon the top of others. It was in a most deplorable state, covered thickly with a damp sticky dust, and with a considerable portion of the back rotted away by wet. The white decay fell in lumps on the floor as the unappreciated volume was opened. It proved to be Geoffrey Chaucer's English translation of "Boecius de consolatione philosophiae," printed by Caxton, in the original binding, as issued from Caxton's workshop, and uncut!! On examining the amount of damage it had sustained, I found that the wet, which had injured the book, had also, by separating the layers of paper of which the covers were composed, revealed the interesting fact that several fragments, on which Caxton's types appeared, had been used in their manufacture. After vexatious opposition and repeated delays the Acting Trustees were induced to allow the book, which they now prized highly, to be deposited in the care of Mr. J. Winter Jones, of the British Museum, for the purpose of rebinding. On dissecting the covers they were found to be composed entirely of waste sheets from Caxton's Press, two or three being printed on one side only. The two covers yielded no less than 56 half-sheets of printed

paper, proving the existence of three works from Caxton's Press quite unknown before."

This recovery is regarded as the most extensive of its kind on record. The present copy was sold in 1874 to the British Museum which removed the binding, the several fragments, and the eightieth leaf before selling it to Sir Thomas Brooke. Each leaf has been carefully repaired and an original of leaf 80 has been recently inserted, thus making this copy textually complete.

#### 3. CHRONICLES OF ENGLAND

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Westminster: William Caxton, 1480.

Commonly called *The Brut of England*, this chronicle, the most popular history of England for three centuries, embraces a period from the legendary time of Albine and Brutus to 1479. According to Blades the history here printed by Caxton differs but little from the "Cronicle of Brute." It is, however, carried further than any manuscript chronicle. It therefore appears probable that as any writer who felt competent made his own additions in transcribing, so Caxton added more or less to his copy, and brought the history down to the battle of Towton, as he acknowledges having done in the *Polychronicon*.

The text of this first edition of 1480 was later issued by Caxton in 1482. The present copy, which is perfect, is bound in brown morocco by Leighton. It was formerly in the library of the Earl of Carysfort.

#### 4. RANULPHUS HIGDEN

Polychronicon.

[Westminster] William Caxton [after 2 July 1482]

So far as known, this is the only perfect copy of the *Polychronicon* which remains in its contemporary binding. The volume is bound in blind stamped calf over wooden boards with one original clasp present. Caxton's own words quoted below as they are printed in this volume describe the laborious and scholarly work he undertook in revising and translating this English chronicle:

"Thus endeth the book named Proloconycon made & compiled by Ranulph monk of chestre, whiche ordeyned it in latyn & atte request of the ryght worshipful lord, Thomas lord of berkeley it was translated in to englisshe by one Treuisa thenne vycarye of the Paryssh of barkley. And for as moche as syth the accomplysshemente of this sayd booke made by the sayd Ranulph ended the yere of oure lord a.M.CCC.lvii. many

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thynges haue fallen whiche ben requysyte to be added to this werke, by cause mennes wyttes in this tyme ben oblyuyous and lyghtly forgeten many thynges dygne to be putte in memorye, and also there can not be founden in these dayes but fewe that wryte in theyr regystres suche thynges as dayly happen and falle. Therfore I William Caxton a symple persone haue endeuoyred me to wryte fyrst over all the sayd book of proloconycon, and som what have chaunged the rude and old englyssh, that is to wete certayn wordes, which in these daeys be neither usyd ne understanden, & furthermore haue put it in emprynte to thende that it maye be had & the maters therin comprised to be known, for the boke is general touchyng shortly many notable maters. And also am auysed to make another booke after this sayd werke whiche shal be sett here after the same, And shal have his chapytres & his table a parte. For I dar not presume to sette my booke ne ioyne hit to his, for dyuerse causes, one is for as moche as I have not ne can gete no bokes of auctoryte treatyng of such cronykes, except a lytel boke: named fasciculus temporum, and another callyd Aureus de uniuerso, in whiche bookes I fynde ryght lytel mater syth the sayde tyme."

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Dr. Winship makes this comment: "For the Polycronicon Caxton wrote out, modernizing the language of Trevisa's translation of Higden's Latin work, printers' copy to make nearly 800 pages of some 400 words each amounting to well over 300,000 words. In addition to this he composed a supplementary final section which brought the work up to date. He found this a difficult undertaking because, as he explains, he had to seek far for his data. This final section filled nearly a hundred pages, or another 40,000 words. If, as he says of another work, he went over what he had written and revised it, he may well have put very close to 350,000 words onto paper during the 380 days between June 7, 1481, and July 2, 1482."

—GEORGE PARKER WINSHIP: William Caxton and the First English Press, . . . Together with an Original Leaf of the Polycronicon (New York, 1938).

#### 5. THE BOOKE CALLYD CATON

[Westminster: William Caxton, after 23 December 1483]

In addition to the *Disticha Catonis*, this volume contains William Caxton's translation from the French of commentaries and paraphrases relating to the work. The unknown author of these moral teachings attributed them to M. Porcius Cato Censorius, who symbolized Roman virtue to the medieval mind. In Caxton's judgment "it is the beste book for to be taught to yonge children in scole, & also to peple of every age it is ful convenient yf it be wel understanden."

Although some one hundred and thirty-five editions in various versions are known to have been printed before 1501, only four English editions of this best-known schoolbook of the Middle Ages are recorded. Moreover, this is the only edition in English to contain the paraphrase and commentary.

One of eight or nine copies textually complete, it is bound in old calf (268 x 188 mm.). Formerly it was in the collection of the Marquess of Ailesbury.

#### 6. JOHN GOWER

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Confessio amantis.

Westminster: William Caxton, 2 September '1493' [i. e. 1483]

The date in the colophon is given as 1493, but the colophon also states that the book was "fynysshed the ii day of Septembre the fyrst yere of the regne of Kyng Richard the thyrd." Since Richard III ascended the throne in 1482, the date of printing must be 1483, not 1493.

John Gower (1325?–1408), the author of this English poem, and Chaucer are frequently linked together as the two earliest poets of eminence in England, although Gower is hardly in the same class with his contemporary and friend.

Gower's poem, entitled Confessio amantis That Is to Saye in Englysshe the Confessyon of the Luver Maad, is his only English poem. It consists of a prologue and eight books comprising in all about thirty thousand rhymed lines. The text relates to the dialogue between the lover and his confessor, Genius. In all, the poet contrives to tell 112 different stories which are derived from well-known classical and medieval authors. About twenty come from Ovid. Others are extracted from the Bible, the Gesta Romanorum, the romances of Alexander the Great and Sir Lancelot, Vincent of Beauvais, and other sources. The play of Pericles, in which Shakespeare had an uncertain part, is based on the story of Apollonius, the prince of Tyre, which figures in the eighth book of the Confessio. Avowedly Gower derived it from Godfrey of Viterbo's Pantheon.

#### 7. RANULPHUS HIGDEN

The Descrypcyon of Englonde.

Westminster: Wynkyn de Worde, 1498.

This early English book was prepared by William Caxton and first printed by him in 1480 expressly to supply English readers with an account of the country in which they lived, and to serve as a complementary volume to the Chronicles of England, printed by Caxton in the same year. The present copy belongs to the second edition printed by Caxton's assistant and successor, Wynkyn de Worde.

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The title page is illustrated with a woodcut depicting several towns. Regarded as the earliest woodcut of an English landscape, it was first used in Bartholomaeus Anglicus' All the Proprytees of Thynges printed by Wynkyn de Worde about 1495, which is considered as Wynkyn's masterpiece in illustration.

Textually this book describes the boundaries, topography, customs, bishoprics, towns, and dialects of England, and also mentions Wales (this section of the text is in verse), Scotland, and Ireland. Incidentally, there is a brief reference to the great stones at Stonehenge.

#### 8. JOANNES VON HILDESHEIM

The Moost Excellent Treatise of the Thre Kynges of Coleyne. London: Wynkyn de Worde [after July 1499]

The only perfect copy known, this is the only copy available in an American library. The other two recorded copies, both imperfect, are in English collections. The work is illustrated with two woodcuts at the beginning of the text and the printer's device at the end. The first cut selected for exhibit shows the visit of the Wise Men.

This is the first edition in English of the legend of the Three Kings, a very popular story if the number of extant manuscripts, all of which are transcripts, may be taken as an indication. Textually it is an abridged translation of the Latin *Historia Trium Regum* by Joannes von Hildesheim, a Carmelite friar who died in 1375.

"The subject of the three Kings was one of the favourite topics of the day; they were at that time the most popular saints of Christendom, their festival was solemnized with uncommon mirth and splendour, with personations within church, with mummeries and plays without; their shrine at Cologne was one of the centres of the Christian world, the very fame and wealth of Cologne dated from their translation. To fix the traditions then current, to have the 'legend' of the great national Saints, to have it complete, with all the apparatus then required in a legend, in a form befitting the subject, had become a task of national interest. John of Hildesheim undertook this task, for which he was eminently qualified."

-CARL HORSTMANN, editor: The Three Kings of Cologne (London, 1886).

#### 9. HELYAS, THE KNYGHT OF THE SWANNE

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London: Wynkyn de Worde, 6 February 1512.

The story of Helyas, believed to be of Belgian or German origin, dates perhaps as far back as the eighth century. The author is not known. During ensuing centuries it sustained many modifications but in spite of its travels throughout Europe and its numerous translations the basic story was unchanged. It therefore remains as one of the oldest and most popular legends to attain prominence in medieval literature.

This English translation by Robert Copland derives from the French version published in Paris in 1504. The preservation of this volume, the only perfect copy known to have survived, is doubtless owing to the fact that it was printed on vellum; as such it is one of a very few books on vellum printed by Wynkyn de Worde now in existence. The volume may have been specially printed for purposes of presentation, perhaps to Edward, Duke of Buckingham, one of the printer's customers, who called De Worde's attention to the romantic story of Helyas. Buckingham claimed to be descended from the hero and desired to see the story in an English version.

The volume is profusely illustrated with woodcuts. According to Edward Hodnett's *English Woodcuts 1480–1535*, besides twenty-two cuts from a number of sources and a generous sprinkling of factotum figures, the book contains ten large designs (described in Hodnett's book by numbers 1245–54) especially made for the text and apparently imported from France.

The old calf binding is stamped with the name and initials of Edward Gwynn, a celebrated English collector of the seventeenth century. Later it belonged to Sir Paul Methuen, Ambassador to France during the reign of Queen Anne, whose armorial bookplate is in the volume; then to Lord Methuen from whom it passed to Robert Hoe.

# 10. THE HISTORY OF HELYAS, KNIGHT OF THE SWAN . . . A LITERAL REPRINT IN THE TYPES OF WYNKIN DE WORDE AFTER THE UNIQUE COPY PRINTED BY HIM UPON PARCHMENT IN LONDON MCCCCCXII

New York: The Grolier Club, 1901.

The story as related in the present version, here represented by the facsimile edition of the unique English edition of 1512, is rather involved. Essentially it is the story of Helyas, one of seven children, six sons and one daughter, born simultaneously to Queen Beatrice, consort of King Oriant

of Lylefort. Each child was born with a chain of silver around his neck. The King was absent at the time, but the Queen Mother Matabrune ordered them drowned, and her daughter-in-law imprisoned. Fortunately the infants were rescued by a hermit who raised them to childhood. The Queen Mother, learning of their survival, dispatched her agents to slay them. Revolted by their task, the agents decided simply to remove the silver chains, whereupon the children instantly turned into swans. One child, Helyas, was away with the hermit at the time and escaped this transformation.

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Eventually Helyas rescues his mother; restores his brothers and his sister to their former selves; defends the honor of Clarisse, the Duchess of Boulyon, whom he later marries and subsequently leaves, since she asks her husband a question which as a condition of marriage he had forbidden her to ask. He returns to Lylefort, and later to the home of his childhood where he devotes his life to religious studies. His daughter Ydain, on the death of her mother, became Duchess of Boulyon. In the course of time, one of her sons, Godfrey, became Duke of Boulyon, the famed Crusader, who crowned his career by delivering the city of Jerusalem from the Saracens.

The romance of Lohengrin and Elsa, written early in the thirteenth century, bears some analogy to the story of Helyas, upon which it very likely was founded.

#### 11. THIS BOKE IS NAMED THE BEAULTE OF WOMEN, TRANS-LATED OUT OF FRENCHE IN TO ENGLYSSHE

[London] Robert Wyer [about 1530?]

This early English book of poetry is illustrated with ten woodcuts which have little or no connection with the text but which serve to make it an attractive book. Selected for exhibit are the six small cuts which serve as a frontispiece to the text. The printer has apparently chosen these cuts to show three gentlemen gazing with an appraising eye at three ladies, who actually are quite homely.

Textually the poem describes the various qualifications of beautiful women, but ends on a moral note: Beaulte sans bonte ne vault rien.

There is no other recorded copy of this edition.

#### 12. BIDPAI

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The Morall Philosophie of Doni: Drawne Out of the Auncient Writers. A Worke First Compiled in the Indian Tongue, and Afterwardes Reduced into Divers Other Languages: and Now Lastly Englished Out of Italian by Thomas North. . . London: Henry Denham, 1570.

This most uncommon book of fables is profusely illustrated with fifty-odd woodcuts imitated from Italian models. The work is "the earliest English representative of a cycle of stories which has passed into every civilised tongue, and into many not civilised. The bare description of the 'Morall Philosophie of Doni' will suffice to indicate how wide a traveller it had been before it reached these shores. It is the English version of an Italian adaptation of a Spanish translation of a Latin version of a Hebrew translation of an Arabic adaptation of the Pehlevi version of the Indian original. And this enumeration only indicates one of many paths which these fables took to reach Europe.

"The latest date at which the stories were . . . connected is fixed by the curious fact that some of them have been sculptured round the sacred Buddhist shrines of Sanchi, Amaravati, and Bharhut. . . . These have been dated by Indian archaeologists as before 200 B. C., and Mr. Rhys-Davids produces evidence which would place the stories as early as 400 B. C. Between 400 B. C. and 200 B. C., many of our tales were put together in a frame formed of the life and experience of the Buddha.

"North [the translator] is at his best in the dialogues and soliloquies which are scattered so frequently through the book, and it is there too that he departs most freely from the Italian version, which as a rule he follows closely. . . . Another mark of the fine instinct which North displays as a literary artist is the fact that so few of his words have become obsolete. There are scarcely a dozen passages in the book which fail to yield their meaning on a first reading owing to this cause. And yet with all this the book is full of those racy quaintnesses which give to Elizabethan English something of the charm of the pretty prattlings of early childhood: the interjections in particular, 'Tut a figge,' 'What a goodyere,' and the like, resemble the inarticulate cries of childhood, and come most appropriate in a literature after a New Birth.'

—Joseph Jacobs: The Fables of Bidpai.

#### 13-18. NICCOLÒ MACHIAVELLI

The Arte of Warre. [London] 1573.

#### PETER WHITEHORNE

Certaine Wayes for the Ordering of Souldiours in Battelray. London: W. Williamson, for J. Wight, 1573. u

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#### GIROLAMO CATANEO

Most Briefe Tables to Knowe Redily Howe Manye Ranckes of Footemen . . . Go to the Making of a Just Battayle. London: W. Williamson, for J. Wight, 1574.

#### FLAVIUS VEGETIUS RENATUS

The Foure Bookes . . . of Martiall Policye. London: Thomas Marshe [1572]

#### THOMAS STYWARD

The Pathwaie to Martiall Discipline. London: T. East, for M. Jenyngs, 1581.

#### BARNABE RICH

A Path-Way to Military Practise. London: J. Charlewood, for R. Walley, 1587.

This interesting collection of early English military works has especial interest for the military historian. The first of these, which originally was probably issued with the second and third titles, is a translation of Machiavelli's Italian classic, first printed in 1521. This treatise, a favorite book of Frederick the Great's, occupies a high place among contemporary works and remained in use as a textbook for a long time. The first edition was printed in England in 1560; this edition of 1573 is the second.

The English translation was made by Peter Whitehorne, the author of the second tract, which actually was brought out as a supplement to Machiavelli's Art of War. It treats of subjects not included in the latter work, especially fortifications, gunpowder, and saltpeter, information about which was derived principally from Italian writers who, from the time of the Romans, seem to be the leading writers on military subjects. Whitehorne was the first Englishman to write on the subjects just mentioned.

Cataneo's *Tables* show at a glance the number of men in each rank, the number of ranks, and the requirements for any given formation for a force numbering from 100 to 20,000, although he is careful to point out that it is almost impossible for as many as 20,000 to be engaged all at once.

Vegetius is considered a great authority on Roman military science.

His gravest defect, according to Nisard, is that he confounds periods and usages, the ancients with him signifying sometimes the Romans in their early days, sometimes in the days of the Republic, and sometimes immediately before his own period, the fourth century. His work surprisingly enough is one of the few classics that have come down to us complete. This copy is exhibited to show one of the several woodcut illustrations derived from the fifteenth-century edition of Valturius' *De re militari*.

Styward's work is a compilation from many sources, Italian, German, French, and English, brought up to date. It relates to the arming, mustering, and training of soldiers and other matters pertaining to warfare.

The final tract, by Barnabe Rich, is again a compilation with little original material. The author, a self-educated man, was essentially a soldier, although he has twenty-four books to his credit, from one of which Shakespeare drew the plot of *Twelfth Night*.

#### 19. CHRISTOPHER SAXTON

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Survey of England and Wales. [London] 1579.

At the instigation and expense of Thomas Seckford, a wealthy Elizabethan lawyer of distinction, and with the authority of Queen Elizabeth, Christopher Saxton undertook to survey and draw careful maps of every county of England and Wales. He commenced his work about 1574, completing it five years later. It was published quite appropriately with a dedication to the Queen, whose portrait serves as frontispiece and virtual title page.

This series of maps is regarded as the first atlas of England and all subsequent maps of the period are believed to be based upon it.

The Privy Council granted Saxton special facilities "to be assisted in all places where he shall come for the view of such places to describe certein counties in cartes, being thereunto appointed by her Majestie's bill under her signet." Since travelling conditions in Wales were particularly hazardous, special injunctions were issued to guarantee Saxton's safe conduct through that country.

The present copy is complete, containing the frontispiece, two printed leaves of index, the double-page engraved table of coats of arms and list of cities, and the thirty-five superbly engraved maps, which are colored. The additional distinction attaching to this copy is the fact that it belonged to Sir Francis Walsingham, the great English statesman, who was Queen Elizabeth's Secretary of State at the time these maps appeared. His arms appear on both the front and back covers of the original binding.

#### 20. CHRISTOPHER SAXTON

Survey of England and Wales [on vellum]. [London] 1579.

This is the only known vellum copy of Saxton's atlas. It comprises the frontispiece of Elizabeth which serves as title page and thirty-three of the maps, wanting only the maps of Yorkshire and Southampton.

Although there is no evidence on the maps that any of them were engraved by Saxton himself, according to one account he is believed to have engraved those of the Welsh counties and Herefordshire. The others who engraved the maps drawn by Saxton were Augustine Ryther, Remigius Hogenberg, Leonard Terwoort of Antwerp, Nicholas Reynold of London, Cornelius Hogius, and Francis Scatter. All of the maps seem to follow a similar pattern and are fully decorated with shields, scales of measurements, compartments for inscriptions, and with ships and sea monsters animating the fringes of the coasts.

#### 21. ANDREW MAUNSELL

The First [and Seconde] Part of the Catalogue of English Printed Bookes.

London: John Windet [and James Roberts] for Andrew Maunsell, 1595.

The two parts, the first of which is dedicated to Queen Elizabeth, are bound in one volume and comprise the earliest bookseller's catalog. The first part relates to titles listed under the general heading of Divinity; the second part, to titles falling in the categories of Mathematics, Physics, Surgery, Music, Navigation, and War. A third part devoted to Literature was contemplated but failed to appear, probably owing to Maunsell's death in 1595.

From the second dedication of the first part "To the Reverend Divines, and Louers of Divine Bookes . . . ," we quote Maunsell's reasons and modest apology for compiling such a catalog.

"The consideration wherof hath moued me (most unworthie and unable of many others) to undertake this trifeling, yet most toylesome & troublesome busines, wherby the reader shall haue this help that he may see at home in his studie what Books are written, and how many translated: An though it be unperfect, as I know not what first Booke either of Dictionarie, or Herball, or such like was perfect at the first or second edition, yet he that helpeth me to put in one Booke that I haue not seene, I hope I shall shew him ten that he neuer heard of, either new or old, and as

This first chapiter of the first tractate sheweth under what kunge the play of the chesse was founden and maate...

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cheth not / ner taketh fede unto them that repreue hym and his vices but Peeth them/In fuche wyfe as dide the emperour Mero / whiche dide to Ree his maifter seneque Hoz as moche as he might not fuffee to be repreuity and taught of hym in lyke wyfe was somtyme a kynge m Babiloine that was named Emimero dach a Tolpe man with oute Justice and so crueff that he dy & to hewe his facere body in thre honder dy pieces / 2(ndy staf hit to ete and bewour to thre honderdy birdes that men alle wultres And was of suche condicion as was Mero And right weff refemblid and was lyke onto his fater Malogo, tonofoz/ whiche on a tyme wold to fee alle the facte and while men of babylonge / for as moche as they coude not telle figm fin deme that he had dremed on a nyght and had forgoten hit lyke as it is weton m the bible m the Book of dangelt / Wnder this konge than Emlmerodach was this game and playe of the cheffe founden Treme it is that fome men wene that this playe was founden in the tyme of the Bataylles a hege of trope But that is not foo . Low this playe am to the playes of the aldees as dyomedes the greek farth and whereth. That amonge the philosophes was the most renomed playe amonge aff other playes | And after that am this



Les Mistères de la Saincte Messe. [Lyon: Guillaume le Roy, 1488] [See No. 23]

in many other faults by me committed, so in this I pray you pardon me, in that I have not given the Titles of learning and birth due unto the Reuerend men of other nations nor of our owne: I have purposely forborne to meddle with it, knowing it to bee aboue my Latchet: But those that have set down their degrees, I have not willingly omitted."

#### 22. PSALTERIUM CUM CANTICIS

[Lyon: Guillaume le Roy, about 1486]

Since this edition is not described by bibliographers, the inference seems to be that it is either a unique copy or in any consideration an extremely scarce book. Printed with headings in red, the volume contains in the following sequence the Psalms, the Canticles, the Pater Noster, the Credo, the Athanasian Creed, the Litany, and on the last 35 leaves a number of hymns. Scattered throughout the book are eight small woodcuts illustrating well-known Biblical scenes. It seems evident that these were selected from a larger series of Bible scenes which have not been identified, although they appear to be of German or Swiss origin. Each cut in the present volume is flanked with floral borders to fill out the width of the type-page.

#### 23. LES MISTÈRES DE LA SAINCTE MESSE

[Lyon: Guillaume le Roy, about 1488]

On the verso of the title page there is one woodcut representing Christ on the Cross, with the Virgin and St. John praying on either side. According to Claudin, the *Mistères de la Saincte Messe* is not mentioned by any bibliographer. A small quarto with thirty-three lines of text to the page, the volume comprises only twelve leaves of which the last is blank.

On the recto of the eleventh leaf there occurs a most remarkable wood-cut representing the Annunciation. The engraving is signed with the initials I. D. "Master I. D.," as it is convenient to call him, was a skillful designer and engraver. M. Rondot believes he can be identified with Jean Dalle or Jean de Dalles, whose name appears as a maker of playing cards in the archives of the city of Lyon. Regardless of the artist's identity, one endorses M. Rondot's appreciative appraisal of this engraving of the Annunciation:

"Un vif sentiment de l'art anime ce petit tableau qui offre plus d'un trait propre aux dessinateurs des Pays-Bas: les plis des vêtements, l'expression des visages, la chevelure de l'ange."

#### 24. L'ART DE BIEN VIVRE: ET DE BIEN MOURIR

Paris: [Antoine Vérard for] André Bocard, 12 February '1453' [probably 1493/94]

Illustrated with nearly seventy woodcuts, over half of which occupy almost a full page each, this is as handsome and as typical as any of the finer French illustrated books of this period. In addition to the portrait cut of the author presenting his book to an ecclesiastic, each part of the work contains its own series of appropriate illustrations.

The first part treats of the Annunciation and Visitation of Mary, the Lord's Prayer, the Twelve Articles of Faith, and the Ten Commandments; the second treats of the Seven Sacraments; the third, of the ars moriendi, and contains eleven full-page cuts powerfully designed and cut. The illustrations of the next sections relate to the Seven Tortures of Hell and the Coming of the Antichrist. The latter group contains large cuts each with two border pieces illustrating the Fifteen Signs of Advent followed by the Last Judgment and a full-page cut of the Blessed in Heaven.

The book must have been both successful and popular. The present copy, one of four that have survived and the only copy available in an American collection, shows considerable evidence of having been read and reread. One leaf that was wanting (l<sub>8</sub>) has been supplied in facsimile. Otherwise the copy appears to be textually complete. In most cases the cuts have been partially colored.

This copy was formerly in the library of C. W. Dyson Perrins.

#### 25. HENRICUS DE VRIMARIA

Preceptorium.

Paris: Pierre le Dru, for Antoine Baquelier, 11 August 1495.

This extremely rare little volume, of which perhaps only three copies are known, contains comments on the Ten Commandments. Ascribed to Nicolaus de Lyra but actually a work by Henricus de Vrimaria, it is embellished with two woodcuts found on the recto and verso of the title page and with the publisher's device at the end. The size of the volume suggests that it may have been intended as a book to be carried in the pocket for casual perusal or meditation at any time.

The author, Henricus de Vrimaria, a German theologian, was born at Friemar toward the end of the thirteenth century. At an early age he entered the Order of Hermits of St. Augustine and was sent to the University of Paris, the cultural center of the Middle Ages. He taught theology there until 1318, when he was made regent of studies in the

monastery of St. Thomas at Prague. Later he was chosen Provincial for Thuringia and Saxony. He died at Erfurt about 1355. This treatise on the Ten Commandments is one of his lesser works, but one of the few that were printed during the fifteenth century.

This copy was formerly in the library of C. W. Dyson Perrins.

#### 26. THOMAS BRADWARDINE

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Paris: Guyot Marchand, February 1495.

This small and rare first edition, of which this is the only copy in America, is illustrated with the device of the printer on the title page and six woodcuts. The cuts have virtually no relationship to the text but serve to brighten up an otherwise rather unexciting textbook.

Exhibited are the woodcut of the Visitation of the Virgin Mary to her cousin St. Elizabeth, placed below the colophon, and on the facing page cuts of two male figures, one of which might conceivably be regarded as a teacher.

The author, who died in 1349, is best known as Archbishop of Canterbury although he won his reputation as mathematician, astronomer, philosopher, and theologian while he resided at Oxford. On account of his wide knowledge he was commonly referred to as "Doctor Profundus."

According to David Eugene Smith, Bradwardine, one of the earliest English mathematicians, gives much attention to ratios and to figurate numbers; his arithmetic is of the Boethian type, relating to the theory of numbers.

Formerly this volume was in the library of C. W. Dyson Perrins.

#### 27. PIERRE GRINGORE

Le Chasteau de labour.

Paris: Jean Trepperel [about 1511]

This is the only copy known of the ninth French edition of Gringore's earliest published work, first printed at Paris in 1499. Textually this is an allegorical poem on the various tribulations of life, especially on those of marriage. The author's name is found in an acrostic of eight verses near the end.

The present copy, lacking one leaf (C<sub>1</sub>), contains twenty-five charming woodcuts which graphically depict the anxieties caused by love and the misfortunes one experiences when one succumbs. These are copied from Pigouchet's edition of 1499 and undoubtedly had a great deal to do with

the success of Gringore's poem. A separate series of seven woodcuts with black backgrounds show the successful combats of the Virtues with the Seven Deadly Sins.

An English translation was made by Alexander Barclay shortly after the French edition appeared. It was first printed at Paris about 1503. Wynkyn de Worde printed an edition in 1506 and a later one about 1510. Copies of the English editions are equally as scarce as copies of the French and are known only through unique copies or fragments.

This copy was formerly in the libraries of C. W. Dyson Perrins and Firmin-Didot.

#### 28. LE CUER DE PHILOZOPHIE

Paris: Jean de la Garde, 5 March 1514/1515.

According to the title page, this work was translated from the Latin at the request of Philip the Fair, who died in 1314. It was first printed by Antoine Vérard about 1504, this edition of 1514 being the second.

Textually the volume is divided into three parts. The first relates to philosophical conversations between Placides and Timeo (*Livre des secrets aux philosophes*), the second to the physical nature of the universe based upon Sacro Bosco's *Sphaera mundi*, and the third to certain details of a calendar derived from Anianus' *Compotus manualis*.

The volume contains over 60 interesting woodcuts and hundreds of unusual and interesting initial letters. The fanciful cut of the world selected for exhibition depicts the traditional medieval viewpoint of the arrangement of the three known continents, Africa, Asia, and Europe.

This volume was formerly in the library of C. W. Dyson Perrins.

#### 29. SYMON BOUGOUYNC

Lespinette du ieune prince.

Paris: Michel le Noir, 31 October 1514.

This poem in the form of a dialogue is composed of nearly 20,000 verses. The author's name is given in an acrostic of fourteen verses at the end of the text. This 1514 edition is the second, having been preceded by Antoine Vérard's edition of 1508, for which Vérard had received from the king an exclusive privilege for three years, during which period other printers or publishers were forbidden to print or sell it.

Le Noir's edition is illustrated with fifty-odd woodcuts including some repetitions. The large cut found on the verso of the title page shows five scribes or scholars at work, each with an appropriate scroll for a legend or a title, but in this instance the printer has preferred to let them remain either mute or anonymous.

This volume was formerly in the libraries of John Monro, M. D., Michael Wodhull, William Morris, and C. W. Dyson Perrins.

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Paris: Antoine Vérard, [vol. 1] 19 October 1517; [vol. 2] undated.

This popular French Bible, or more correctly, French paraphrases of Bible narratives, comprises the *Historia scholastica* of Petrus Comestor with additions from the authentic Bible text. The translation was made by Gayart des Moulins with further translations from the Vulgate, edited by Jean de Rély. Both volumes are copiously illustrated with cuts of all sizes from Vérard's numerous books of chivalry, and with a new set as well as an extensive series of small German cuts, evidently designed for an edition of the Bible and closely adapted to the text.

Apparently the present copy is the only one recorded of this edition. Vérard first printed this text about 1498 and again about 1507.

Two large interesting cuts, one showing the birth of Eve, and the other Adam and Eve in the Garden of Eden, which serve as illustrations to the Book of Genesis, are exhibited from the first volume; and the symbolical cut of God, Christ, and the Four Evangelists, the largest illustration to be used in the New Testament, is shown in volume two.

This copy was formerly in the library of C. W. Dyson Perrins.

#### 31. FRANCESCO PETRARCA

Des remedes de lune et l'autre Fortune, prospere et adverse. Paris: For Galliot du Pré, 15 March 1523/24.

This is the first edition in French of Petrarch's famous *De remediis utriusque fortunae*. The translator was Jean Daudin, who in 1378 received from King Charles V of France 200 gold francs "pour ce qu'il a translaté, de nostre commandement, de latin en françois, un livre appellé *Patrae*."

There are several large cuts of which perhaps the finest is that found on the first leaf of text. It represents the figures of Fortune and Wisdom; the former, blindfolded, is seated on an orb with the wheel of fortune in her left hand; the latter, also seated, has the mirror of wisdom in her right hand. This woodcut had appeared earlier in Charles de Bouelle's *Liber de intellectu* . . . , printed at Paris in 1510.

#### 32. AURELIUS AUGUSTINUS

La Cité de Dieu.

Paris: Nicolas Savetier, for Jean Petit, 22 April 1530.

The French translation, of which this is apparently the uncommon second edition, was made by Raoul de Presles. It is illustrated with woodcut borders surrounding the title pages of both volumes, ornamental initial letters of elaborate design, and several full-page woodcuts. At the beginning of the text of the first volume we encounter an exciting and detailed wood engraving of the Court of Heaven or the Saints in Glory. In spite of its age, for we know it was used by Julian Notary in his edition of the Golden Legend printed in 1503 [Hodnett 2082], it is a fine clear impression and seems to show few signs of wear. Notary apparently sold it to Hopyl for the latter's Dutch edition of the Golden Legend, printed at Paris in 1505, and it is also known to have been used later by his son-in-law Prevost. The figure with a nimbus on the upper left-hand side of God represents Mary, that in the right-hand corner, John. St. Christopher and St. Sebastian are readily discernible as the first two figures in the third row of saints.

On the verso of the title page of the second volume is another splendid cut with a border of foliage and grotesques. The central figure represents God Enthroned surrounded by eight angels. In each of the four corners are the attributes of the Four Evangelists, John (the eagle), Matthew (the angel), Mark (the lion), and Luke (the bull). This woodcut shows a close affinity with that in volume one although no evidence is forthcoming to indicate its appearance in an earlier book. This is rather surprising in view of Robert Brun's statement in his Le Livre illustré en France au XVI<sup>e</sup> siècle that "il est bien rare de trouver un bois qui ait été gravé spécialement pour un ouvrage déterminé."

This copy was formerly in the library of C. W. Dyson Perrins.

#### 33. PUBLIUS TERENTIUS AFER

Le grant Therece en francoys.

Paris: Guillaume de Bossozel, for Guillaume le Bret, 1539.

This translation in both prose and rhymed verse is printed in *lettre bâtarde* whereas the original text is printed in roman types. After the title page, which is surrounded by a typical woodcut border of Renaissance design, appears the prologue in which it is stated in verse that the translation had been prepared for Louis XII. The prose version is probably by Guillaume Rippe, secretary of Louis XI; the rhymed one, by Gilles Cybile, according to Harold W. Lawton's *Térence en France au XVIe siècle*.

The main interest attaching to this copy is the series of more than 300 very fine lively woodcuts illustrating scenes in the various plays, each of which measures 6 x 4 inches. First used in Johann Treschel's Latin edition of 1493, a copy of which is in the Library's John Boyd Thacher Collection, they are striking in character and are fine specimens of the early French style of woodcut. In fact, Arthur M. Hind regards them as "the high water mark" of fifteenth-century book illustration by the craftsmen of Lyon.

In each of the cuts, except for the larger one representing a whole theater, which is repeated several times, the stage is depicted as a single platform with a curtained background divided into separate compartments with the character's name above each. In the Treschel edition the cuts appear alone but in this edition of 1539 with the larger letterpress the cuts have been augmented by a view of a city placed at the side.

The copy was formerly in the libraries of Walter Sneyd and C. W. Dyson Perrins.

## 34. HORAE IN LAUDEM BEATISSIME VIRGINIS MARIAE AD USUM ROMANUM

Paris: Oliverius Mallardus, 1542.

The text of each page of this Book of Hours is surrounded by distinctive borders consisting of cupids, insects, beasts, reptiles, birds, flowers, and fruit, which were designed by Geofroy Tory. In addition, many pages throughout the volume contain exquisite woodcuts of Biblical scenes also designed by Tory. These had been used in earlier editions. More than any other artist of the fifteenth and early sixteenth centuries, Tory achieved in these borders and in the nineteen woodcuts a delicacy of design and a perfection which are quite close to the illuminated borders in the finest Flemish manuscript Books of Hours of the period. The fact that Tory was himself an illuminator of accomplishment and a consummate artist helps to explain the remarkable effects he achieved in the series of printed editions of the Hours which are associated with his name.

This particular copy is bound in a forged "Canevari" binding. Actually all original bindings so designated are incorrectly labelled, for G. D. Hobson in his *Maioli*, *Canevari and Others* has shown that these bindings have nothing whatever to do with Demetrio Canevari but probably belonged to Pier Luigi Farnese. Regardless of to whom they belonged, however, they have been extensively forged and may be the work of an Italian binder who died in 1892. Since the provenance of the present copy goes no farther back than Mr. Dyson Perrins, since the present copy meets all of the qualifications of the forged medallion as outlined by Mr.

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Hobson, and since there are evidences of earlier blind stamping on the red morocco, it is quite apparent that the present binding, interesting as it is, is a forgery. As his prototype, the forger seems to have used a copy of Ludovico Ariosto's! *Il Furioso* (Lyon, 1556), described as number 365 in the William H. Corfield sale catalog of 1904.

Auguste Bernard speaks of the Book of Hours as follows:

"This rare volume, belonging to M. Aerts, of Metz, who himself kindly brought it to me at Paris, is a reproduction of the Hours printed by Tory in 1531; the type, however, is smaller . . . . The book is printed in two colours, except signatures B, C, and D, which are in black only—a most unusual state of things. The engravings are the same as those of the edition of 1531, but the floriated letters are different. The Passion, which begins on folio B<sub>3</sub> verso, is enriched by the small Christ on the Cross, which we find in the Hours of 1529, but without the four additional subjects (bees, etc.), which there accompany it. It is probable that some accident happened to the plate, and that only the Christ was saved. We find also in this volume at the foot of the border, the crowned C of Queen Claude of France, who had then been dead about fifteen years.

"The Lorraine cross, which had disappeared from several of the larger engravings as early as the edition of 1531, appears on almost none of them in that of 1542. For example, it has been expunged from the Birth of Jesus and the Circumcision. The only ones which retain it are the Visitation, the Crucifixion, and the Descent of the Holy Ghost. It remains on the borders also."

-Auguste Bernard: Geofroy Tory (1909).

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#### 35. CHARLES ESTIENNE

De dissectione partium corporis humani libri tres. Paris: Simon de Colines, 1545.

This handsomely printed work of anatomy is illustrated with sixty-two woodcuts of the human form. Today these have little significance in anatomical research but they are notable examples of fine engraving. Five of these are marked with the Lorraine cross, which is the mark of Geofroy Tory. Four of these cuts also carry the name of Jollat.

"The inscription of Jollat's name on plates marked with the Lorraine cross seems, at first glance, quite hard to explain, especially with the general opinion concerning the former of these artists, based on Papillon's statements. But as the story of Jollat's work as an engraver still remains to be told, I think I may safely say that he simply designed the plates that bear his name in Charles Estienne's book, and that they were en-

graved by Tory, or, at least, in his workshop. We have seen, in fact, that Tory was Simon de Colines' favourite engraver. To be sure, M. Renouvier seems to be of the opinion that all the plates were designed by Estienne Rivière, whence he concludes that the engraving is by Jollat; but this is a mistaken opinion, based on a sentence in the preface. Rivière, who was a friend of Charles Estienne, may have designed the majority of the plates in Charles Estienne's book, and yet not have designed all of them. Those signed Jollat evidently belong to that artist, who seems to have designed a number of them before the work was placed in Rivière's hands."

-Auguste Bernard: Geofroy Tory (1909).

#### 36. PUBLIUS OVIDIUS NASO

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La Metamorphose d'Ovide figuree. Lyon: Ian de Tournes, 1557.

This volume of ninety leaves, including two preliminary leaves for the frontispiece and the dedication, contains 176 wood engravings which are printed within borders on both sides of each leaf of text. This series of illustrations is generally attributed to Bernard Salomon, generally called "le Petit-Bernard."

Beneath each engraving appears an eight-line poem in italic type which contains the text of the *Metamorphoses* translated into French verse appropriate to the illustration. These same cuts, or copies of them, were utilized again in 1559, 1564, 1566, 1583, and 1584.

Bound in red morocco, this copy was formerly in the library of C. W. Dyson Perrins.

#### 37. JEAN DE LA FONTAINE

Fables choisies mises en vers . . . Nouvelle édition gravée en taille-douce. Les Figures par le S<sup>r</sup>. Fessard. Le Texte par le S<sup>r</sup>. Montulay.

Paris, Chez l'Auteur, 1765-75. 6 volumes.

These six volumes contain 238 fables, embellished with 243 full-page engraved illustrations, 242 vignettes, 226 tailpieces, and other copperplate engravings to the total number of 723. These were designed by eleven different artists and engraved by Fessard. The text was engraved by Montulay and Drouët.

As a set it is a tour de force of no mean pretensions, although hardly as successful as the sumptuous folio edition of the Oudry La Fontaine of a decade earlier. The present edition with Fessard's address to the Duc de

Berri, the Comte de Provence, and the Comte d'Artois, and the reprinting of La Fontaine's dedication to the Dauphin a century or more earlier, testifies to an extravagant and elegant age which was to last for twenty years or so longer before being terminated by the outbreak of the French Revolution.

It is extremely unlikely that we shall ever see again the publication of books of such elaborate composition; in fact, the sale of copies of this edition by subscription was slow, which partially explains why ten years elapsed between the publication of the first and the final volume.

All six volumes are bound in contemporary green morocco with gold tooling. This set was formerly in the libraries of Charles Edward Pigou and Clarence S. Bement.

# 38. LES FIGURES DES FABLES DE LA FONTAINE GRAVÉES PAR SIMON ET COINY D'APRÈS LES DESSINS DU Sr. J. VIVIER

Paris [1787]

In 1787 François Ambroise Didot l'aîné published a six-volume edition of the Fables of La Fontaine for which Simon and Coiny made the engravings after original designs by Vivier. During the course of publication the work was issued in installments to subscribers. The copy in the Rosenwald Collection, one of these subscribers' copies which was never bound, comprises 46 parts (livraisons). The first nine parts (pages 1-88) contain the engravings as well as the engraved text. According to the printed announcement accompanying the tenth part, since the majority of the subscribers objected to the engraved text, henceforth the engravings would be issued independently of the text and the text would be printed in type by M. Didot. The paper to be used was papier vélin de France (a highly finished wove paper), which the printer had introduced into France in 1780. It was made at the Johannot mills at Annonay, a name by which this paper is also known. From this announcement one also learns that the edition was limited to 500 copies and that already 300 subscriptions had been taken up.

#### 39. GRAVELOT

Three original drawings for the bookplate of the Royal Library at Parma;

Two original drawings for the frontispiece to volume one of Fournier's Manuel typographique (Paris, 1764);

One original drawing, entitled "L'Imprimerie," prepared for

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Original Drawing by Gravelot for Bookplate of the Royal Library at Parma. [See No. 39]

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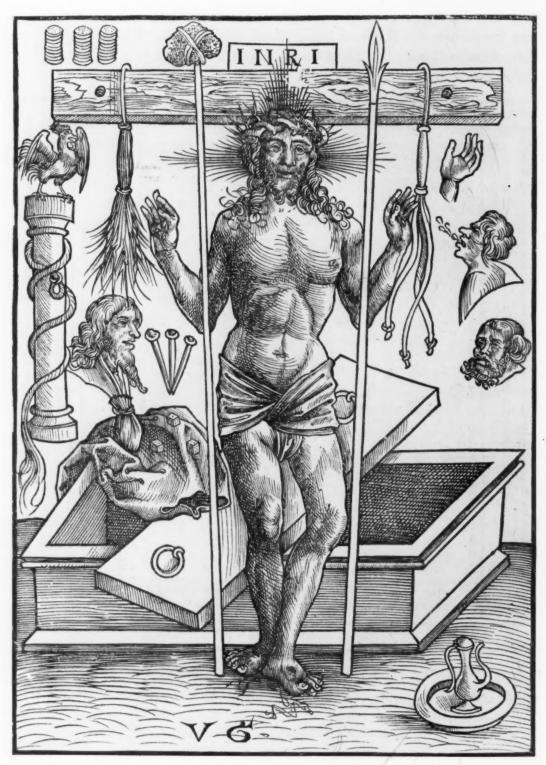
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Passionis Christi unum ex Quattuor Evangelistis textum. Strassburg: Johann Knoblouch [1506] [See No. 59]

volume two of Jean Raymond de Petity's Bibliothèque des artistes (Paris, 1766); and

Two original drawings of a pastoral scene prepared as a frontispiece for volume two of an unidentified work.

Born at Paris in 1699, Hubert François Bourguignon was destined to be known to posterity by the name of Gravelot. After a rather wild and exciting youth he was sent to San Domingo, where he stayed a short time and then sailed for England. Here he remained for nearly twenty years, earning for himself during this interval an enviable reputation as artist, designer, and illustrator.

Upon his return to France in 1745, he was greatly in demand as an illustrator of the elegant and de luxe French books that were being published at that time. One of his most successful and surely his most ambitious was the charming *Decameron* of 1757 in five volumes.

The present selection of eight drawings is representative of Gravelot's work in France. They well illustrate the artist's competence in the field which was his specialty—the detailed vignette exquisitely executed.

#### 40. GIOVANNI BATTISTA BODONI

Manuale tipografico.

Parma: Presso La Vedova, 1818.

This distinguished copy of Bodoni's renowned type specimens, bound in the original boards, bears the label of the Imperial Hermitage Library at St. Petersburg.

"The second and final edition of Bodoni's Manuale Tipografico—in two quarto volumes, with a Discorso by his widow and Prefazione by Bodoni—appeared in 1818, five years after his death. It was completed under the care of his widow and Luigi Orsi, who was for twenty years foreman to Bodoni. Signora Bodoni, writing to M. Durand l'aîné of Metz, from Parma (November 14, 1817), says: 'The Manuale Tipografico in two volumes on papier-vélin—the only kind of paper used for it—is not yet completed, but it will be, without fail, at the beginning of the coming year. I dare to believe that book-lovers will thank me for having published a volume which is so very important to Typography. The reception which it will have, will make up for the trouble it has cost me (although Bodoni has left the blocks or models for it) and the considerable expense which I shall have had to incur before it is finished. Also, in view of the fact that but 290 copies are struck off, I cannot dispose of them at less than 120 francs, without any reduction. M. Rosaspina has engraved au burin the

portrait after one which the celebrated Appiani . . . painted in oils, which is a striking likeness.'

"The first volume contains, under the title of Serie di Caratteri Latini, Tondi e Corsivi, a series of roman and italic types, which cover 144 pages.

"Succeeding pages show Serie di Caratteri Cancellereschi, etc., in smaller sizes ugly, gray forms of script. Here and there an interesting one appears. Volume I closes with an enormous array of capital letters, both roman and italic, followed by a few pages of hideous script capitals unworthy of the collection.

"The second volume contains an assemblage of roman and 'italic' Greek capitals, covering sixty-two pages; and exotic types, beginning with Hebrew, run on to the ninety-seventh page. These are followed by German and Russian types, many of great splendour. The book closes with series of borders, mathematical, astronomical, and other signs, musical notation, etc. . . . The work is probably the most elaborate specimen that the world has ever seen—an imposing tour de force—and the acme of Bodoni's late, chilly, dry manner."

-DANIEL B. UPDIKE: Printing Types.

#### 41. BONIFACIUS VIII

Liber sextus Decretalium. Mainz: Peter Schoeffer, 5 April 1473.

This handsomely printed edition of Pope Boniface's Decretals with the gloss of Johannes Andreae is another example of the tasteful typography employed in the books published by the well-known craftsman and colleague of Johann Gutenberg—Peter Schoeffer. The present copy is printed entirely upon vellum, one of seven known copies so printed and the only vellum copy in this country. Of especial interest is the original stamped calf over oaken boards, rebacked, with the chased brass corner and center bosses.

The colophon, printed in red, contains such an interesting reference to the invention of printing that we have prepared the following translation in full. This is one of a series of colophons found in early Mainz books which contain this reference.

"This splendid edition of the sixth book of Decretals is happily completed by the venerable man Peter Schoeffer, not with ink from a quill or brass pen but by some most wonderful invention, in the noble city of Mainz, which God in His glory has deigned to prefer and render illustrious above the other nations of the earth through the ingenious art of printing, a gift freely given."

The text, which was issued in 1298, is a cornerstone in the history of the codification of canon law. It serves as a continuation of Gregory IX's work in five books, and includes the constitutions subsequent to 1234 and the decrees of the two Oecumenical Councils of Lyons (1245 and 1274). The last title is the *De regulis iuris* of Dinus de Mugello, which consists principally of axioms from Roman law. From its first compilation it has ranked as a classic in the field of canon law. Some idea of its importance may be gained from the fact that there were 62 editions published before 1501.

## 42. BIBLIA LATINA

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Nuremberg: Anton Koberger, 30 July 1477.

In the short space of twenty-five years Anton Koberger, a prolific and famous Nuremberg printer, and godfather of the more famous Albrecht Dürer, produced twelve Bibles of which all but one were in Latin. This edition of 1477 is the second, having been preceded by an edition of 1475.

Textually this Bible follows the version of Jerome. By the fourth century serious inconvenience was occasioned in Western Europe through the lack of a standard Latin version of the Bible. The confusion caused by independent and anonymous revisers was aggravated by the carelessness of copyists and scribes. At length Pope Damasus commissioned Jerome (Eusebius Hieronymus, c. 340–420), already famous for his learning, to undertake an authoritative Latin version of the Scriptures which has become known as the Vulgate.

"Jerome's translation varies in different books, but its general standard is very high. He retained as far as possible the style of the Old Latin version, though he introduced many Greek and Hebrew forms. The Latin of the Vulgate 'has both the dignity of a scholarly translation and the simple force of popular language.' In the words of the translators of the English A. V., Jerome performed his task 'with that evidence of great learning, judgment, industry and faithfulness, that he hath for ever bound the Church unto him, in a debt of special remembrance and thankfulness.' His version became the Bible of Western Christendom for a thousand years.

"At the outset, however, the new translation of the O. T. from the Hebrew brought down a storm of wrath upon the translator. Jerome defended himself with characteristic vigour, and gradually his work, which received Augustine's approval (for the Gospels), came to be accepted. Certain Churches and certain countries—such as Africa—clung fondly to the earlier versions. Sometimes the Old Latin would be retained in one part of the Bible, while Jerome's version was adopted in another. In the sixth century, however, the latter was used by almost all scholars, except in

Africa. 'It was a clear case of the fittest surviving.' Nevertheless, the evidence of lectionaries and servicebooks proves that the Old Latin died very hard and very slowly. Before Jerome's version could be called the *Editio Vulgata*—i. e. the version in common use—its text was already becoming corrupted."

-T. H. DARLOW and H. F. MOULE: Historical Catalogue of the Printed Editions of Holy Scripture.

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# 43. JACOBUS DE VORAGINE

Leben der Heiligen: Sommerteil. Reutlingen [Johann Otmar] 12 March 1482.

So far as is known, this is the only copy in America of this German translation of the first part of Voragine's Legenda aurea. W. L. Schreiber in his Manuel de l'amateur de la gravure sur bois knew only the "Winterteil," the second part of this edition. The book is illustrated with 126 colored woodcuts, usually showing how the particular saint mentioned in the text achieved his martyrdom. The two cuts exhibited show St. Timothy and St. Simphorian, and St. Bartholomew.

The volume is bound in the original stamped pigskin on wooden boards with brass clasps. As end papers the binder used two leaves from an edition of the *Brevarium Constantiense*, printed at Reutlingen by Otmar in 1482.

#### 44. ALBUMASAR

Flores astrologiae.

Augsburg: Erhard Ratdolt, 18 November 1488.

Albumasar was a famous Arabian astronomer of the ninth century. In his writings, he attempted to show that the world was created when the seven planets were together in the first degree of the Ram constellation, and would come to an end in the last degree of the constellation of the Fish.

This first edition is illustrated with seventy-three woodcuts of varying sizes representing the signs of the zodiac and the seven planets. The *Flores* is a typical example of the many astronomical books printed by Ratdolt first at Venice and later at Augsburg, nearly all of which are illustrated with the same cuts, perhaps first used in Hyginus' *Poeticon astronomicon* printed at Venice in 1482.

The Augsburg editions are not so carefully done as those of Venice, and the cuts show evidence of frequent usage. The cuts in this book were also used in the Leupoldus, which appeared a few months later (number 45

in this exhibit), and again in Albumasar's *De magnis coniunctionibus*, dated 31 March 1489, a copy of which is bound with the present copy of the *Flores astrologiae*.

#### 45. LEUPOLDUS, Dux Austriae

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Compilatio de astrorum scientia.

Augsburg: Erhard Ratdolt, 9 January 1489.

This first and only edition of an unusual astronomical work is illustrated with one hundred and thirty-nine woodcuts. These include a full-page cut of a hand holding a sphere, the twelve signs of the zodiac, the seven planets known to medieval astronomers (the Sun, Moon, Saturn, Jupiter, Mars, Venus, and Mercury) represented by personages in triumphal chariots, forty large horoscopes, and thirteen circular diagrams of which two are printed in red and black.

"Among the Augsburg printers of the later XV century Erhard Ratdolt holds a special place, whether as a link between Italian and German printing, or for his practice of printing occasional illustrations from two or more colour blocks. These considerations apart, his illustrations in themselves are of less interest than those of the other Augsburg printers . . . and none of his books is richly illustrated. . . . Apart from the liturgical books which formed his chief output, he also specialised . . . in astronomical and mathematical works."

-Arthur M. Hind: A History of Woodcut.

#### 46. TEUTSCH PASSION

Augsburg [Johann Schönsperger] 22 February 1490.

The only copy in America and the only perfect copy recorded, this small book contains twenty-four woodcuts relating to Christ's Passion. The cuts have been colored in a contemporary hand. Most of them are copies reduced in size (82 x 60 millimeters) from larger cuts (119 x 90 millimeters) which were used in Anton Sorg's edition of a similar work which appeared ten years earlier. The first time that the majority of these smaller cuts were used seems to be in an edition of the *Horologium devotionis*, which Sorg printed at Augsburg in 1489. The cut exhibited in the 1490 edition shows the Flagellation.

These illustrated books on the subject of Christ's Passion were enormously popular during the fifteenth century. They must have been printed in large numbers to meet the heavy demand, and undoubtedly they were sold cheaply. Schreiber describes at least a dozen editions in

German of which few copies have survived and most of these are imperfect. It is very likely that other editions were printed of which no copies have survived.

# 47. DAS BÜCH DER NATÜRLICHEN WEISZHEIT

Augsburg: Anton Sorg, 25 May 1490.

This is a German translation of a Latin work called *Speculum sapientiae*, attributed incorrectly in manuscripts and printed editions to Bishop Cyrillus. Actually the authorship of this collection of fables which apparently had its origin in the region of the Danube during the latter half of the fourteenth century is not known. Regarded, however, as one of the oldest books of fables of the Middle Ages, this is the first and only German translation to be printed during the fifteenth century. The translator was Ulrich von Pottenstein.

The book is illustrated with a full-page frontispiece (exhibited) and sixty-seven smaller woodcuts in the text, all of which are colored. The frontispiece on the verso of the title page shows eight figures arranged beneath an arcade supported by two columns. The figures to the left signify the four virtues of magnanimity, justice, wisdom, and continence; those to the left, the four vices of stupidity, vanity, avarice, and incontinence. All of the cuts seem to have been executed for this book alone and so far as known they were not used elsewhere.

# 48-51. JORDANUS DE QUEDLINBURG

Meditationes de vita et Passione Christi.

# ROSARIUM BEATAE MARIAE VIRGINIS HIERONYMUS

Oratio de Passione Domini.

# CENTUM MEDITATIONES DOMINICAE PASSIONIS

[Magdeburg: Moritz Brandis, about 1500]

These four tracts comprising more than two hundred leaves are bound together in one small volume measuring but four and three-eighths by three inches. Incunabula of this diminutive size are, as one might expect, quite uncommon. The contemporary binding is roll-tooled calf over wooden boards with a brass clasp. But for the fact of the binding it is doubtful that copies of these devotional treatises would have survived to this day. The last two titles were probably issued together and it is

not unlikely that all four were originally intended to be so issued. Virtually all the woodcuts relate to the subject of Christ's Passion.

Although this volume was printed in Germany, it appears to be a counterfeit of editions of the *Meditationes* and *Rosarium* which Gerardus Leeu printed at Antwerp in 1488 and 1489, copies of which are included in this exhibit as numbers 77 and 76.

Formerly this interesting collection was in the library of C. W. Dyson Perrins.

## 52. QUINTUS HORATIUS FLACCUS

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Opera cum quibusdam annotationibus Jacobi Locher. Strassburg: Johann (Reinhard) Grüninger, 12 March 1498.

This edition is illustrated with more than one hundred and fifty woodcuts, the majority of which were used earlier in Grüninger's well-known edition of the comedies of Terence printed in 1496, a copy of which is also in the Rosenwald Collection.

One of the larger cuts selected for exhibit shows Julius Caesar strangely dressed in the garb of a Sultan between two of the conspirators against him, Brutus and Cassius. This is used as the illustration for the second ode in praise of Caesar and Augustus.

The theatrical cuts in this edition also show a close affinity to those appearing in the French Terence of 1539, number 33 in the present exhibition.

# 53-54. BONAVENTURA, Saint

Stimulus amoris.

Antwerp [Adrian van Berghen, after 1500]

## **BERTHOLDUS**

Horologium devotionis.

# MEDITATIONES DE VITA JESU CHRISTI GERARDUS DE ZUTPHANIA

De spiritualibus ascensionibus.

Cologne: Johann Landen [about 1498]

The last three tracts in this volume were originally issued together. The reason why they should also be bound with the Bonaventura is not readily apparent except for the fact that they are all small octavos in format and the subject matter is quite similar. According to recent bibliographical

studies, the Bonaventura was printed between 1503 and 1505, the address cited in the colophon having been used by the printer during these years only. The sole illustration in the Bonaventura is a woodcut of Christ on the Cross, found on the title page.

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The final two tracts are not illustrated except for a single cut at the very end. The Horologium, quite a well-known book, contains a series of metal cuts worked in manière criblée. This term comes from crible, the French word for sieve, as many of the prints produced in this fashion are characterized by groups of dots produced by punches. The series numbers twenty-four cuts, of which three are repeated and all of which relate to the Passion of Christ. The impressions are quite distinct and the present copy is undoubtedly one of the finest known. Little is known about these curious prints which were also issued as single sheets. Eleven of the cuts in the series had appeared in an earlier Cologne edition of the Horologium printed by Ulrich Zel about 1488, a copy of which is also in the Rosenwald Collection. In addition, eight small and clumsily executed woodcuts are scattered throughout the text.

The cut exhibited shows the Flagellation. The large black dots in the margin are caused by the nailheads used to attach the metal cut to a wooden block before the impression was made.

# 55. REVELATIONES DIVINAE A SANCTIS ANGELIS FACTAE

Basel: Michael Furter, 5 January 1498.

Usually cataloged as a work of Saint Methodius, Bishop of Olympia, who died about 311, this at best must be regarded as a spurious work. The text of the *Revelationes* was edited by Sebastian Brant, a German humanist, who is best remembered for his famous satire, *Das Narrenschiff* or the Ship of Fools.

Throughout the text appear fifty-nine fairly large cuts of which four are repeated. Some are much finer engravings than others. The two exhibited show the city of Rome about to be attacked and the King of France in the act of smiting the shield of Naples.

# 56. BIRGITTA, Saint

Revelationes.

Nuremberg: Anton Koberger, 21 September 1500.

This second Latin edition was instigated by the Emperor Maximilian, who in a letter written at Freiburg-im-Breisgau invited Anton Koberger to publish the revelations of St. Birgitta of Sweden in both Latin and

German. Subsequently, under the editorship and supervision of Florianus Waldauf, two editions appeared, the present one in Latin dated 1500 and an edition in German dated 1502.

The Latin edition is illustrated with eighteen woodcuts, the majority of which are free copies of those appearing in the Lübeck edition of 1492. Some writers have incorrectly attributed these engravings to the hand of Albrecht Dürer. Actually they appear to have been engraved by unknown but skillful Nuremberg woodcutters.

Not found in the edition of 1492 are two heraldic woodcuts, one of Emperor Maximilian (exhibited) and the other of Florianus Waldauf.

### 57. ARS MORIENDI

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[Leipzig: Melchior Lotter, after 1500?]

This edition of the Art of Dying is illustrated with fourteen exceptionally fine full-page woodcuts which were first used in an edition printed at Leipzig by Conrad Kachelofen a few years earlier.

The first cut (exhibited) represents Confession; the second (exhibited), the dying man receiving Extreme Unction; the following ten woodcuts depict the dying man wrestling with five temptations of the devil (False Faith, Despair, Impatience, Vain Glory, and Avarice) and the angelic inspirations and comfort enabling him to resist these temptations; the thirteenth cut shows the triumph over all temptations in the hour of death; and the final illustration is the Archangel Michael in the act of weighing the soul.

This theme was very popular during the latter half of the fifteenth century and many block books as well as printed editions have survived to testify to this fact. These books were probably intended for the use of the clergy in giving comfort to the dying.

#### 58. GUILLERMUS

Postilla super Epistolas et Evangelia. [Basel: Nicolaus Kesler, n. d.]

Like so many of the other books in the exhibition, this volume, a late edition of an exceedingly popular fifteenth-century book, was obviously prepared for the exhortation of the faithful and the contemplation of the life of Christ. No one can look at this exhibit without becoming aware of the emphatic role which religion played in the everyday lives of the people of Europe living at that time. The reason for the presence of illustrations in so many books of this type seems quite evident. An illustrated book is

usually preferred to one without illustrations, and a devout population, largely illiterate, would naturally find them appealing. It also seems evident that many of these books, and probably this one, were used by members of the clergy in ministering to the spiritual needs of their parishioners.

The fifty-odd woodcuts in the present volume had been previously used in several other Basel editions of this book which appeared during the last decade of the century. The cut exhibited appears on the title page and shows Christ as a child in a center medallion surrounded by one of the symbols of the Four Evangelists in each corner.

This copy, formerly in the library of C. W. Dyson Perrins, is bound with another tract on the Passion of Christ also printed at Basel (Hain \*12438) and illustrated with an interesting variation of the scene of the Crucifixion.

# 59. PASSIONIS CHRISTI UNUM EX QUATTUOR EVANGELISTIS TEXTUM

Strassburg: Johann Knoblouch [1506]

Of all the series of engravings illustrating the Passion of Christ which are included in this exhibition, the twenty-five engravings to be found in this well-printed volume are probably the finest. Certainly they are the most ambitious. All but three are signed VG, a signature identified as that of Urs Graf (c. 1485–c. 1527), a native of Basel, who, during a short career, achieved an enviable reputation as an artist and engraver.

After an apprenticeship at Basel, he settled near Strassburg in 1503 where he designed his first woodcuts, the twenty-five illustrations for Ringmann's compilation from the Vulgate of the Lord's Passion, but they were rejected by Johann Schott, the printer, as being too coarse. Graf persisted, however, and eventually persuaded Johann Knoblouch to use them. The fortunate result is the present book. Whether or not Graf did the engraving is not known, but it is known that he made the original designs.

The two cuts exhibited show Mary Magdalene washing the Saviour's feet (an unsigned engraving) and the Entry into Jerusalem.

This volume was formerly in the library of C. W. Dyson Perrins.

#### 60. GAIUS PLINIUS SECUNDUS

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Venice: Johannes de Spira, 1469.

This first edition of Pliny's natural history is a beautiful tall copy (measuring 426 x 283 millimeters) of the third book printed in Venice, where printing was introduced in 1469 by Johannes de Spira. It is one of the earliest books printed in what we recognize as roman type and has the added distinction of being the first classic of scientific content to be printed.

"Of the medical works proper let us first take those of classical authors and in the order in which they were brought out. They make a small display in the whole list, both in numbers and in the frequency with which their works were printed. Pliny heads the group with the great *Historia Naturalis*, the first printed treatise which includes medicine. Books 20 to 32, forming a very large section of the whole work, deal with the medicinal virtues of plants and of animals, diet, hygiene, the origin of physic, and incidentally with many diseases. A great compendium of ancient knowledge, it was the common tap from which many medical writers in the sixteenth and seventeenth centuries drew information, overlooking his bitter criticism of the profession, in which he outshines Molière or Bernard Shaw. The *Historia* was first issued by de Spira in Venice in 1469, and was printed again in the next year by Sweynheim and Pannartz; in all there were seven editions to 1480." (Sir William Osler: *Incunabula medica*.)

"Printing with movable types was introduced into Venice, as into Rome, by a German craftsman, one Johannes de Spira, a native of Speier on the Rhine. We are informed of the fact by the colophon of his first book, an edition of Cicero's Epistolae ad familiares dated 1469 which consisted of one hundred copies. From other sources it appears that he had been resident in Venice for some considerable time prior to this date, and had married an Italian wife; originally he seems to have been one of those printers of Mainz whom the decline of that city's prosperity after the sack of 1462 gradually dispersed over Western Europe. Within four months of his first edition he had produced a second of the same work in three hundred copies, and then went on to a much more ambitious venture, the Historia naturalis of Pliny in large folio. This had been successfully completed by the middle of September, 1469, and we learn from the colophon of the Augustinus, De ciuitate Dei, of 1470, the next piece of work put in hand by Johannes, that the whole edition of one hundred copies took about three months to complete. . . . On 18 September, 1469, Johannes succeeded in inducing the Signoria to grant him a patent (in

which both Cicero and Pliny are mentioned as already before the public) conferring on him a monopoly in the exercise of the printing art for Venice and district during five years. The history of early Venetian typography would no doubt be very different from what it is if Johannes had lived to make full use of so momentous a privilege, but this was not to be [since he died in 1470]."

—Catalogue of Books Printed in the XV<sup>th</sup> Century Now in the British Museum, Part V.

#### 61. CICERO

Rhetorica vetus. Rhetorica ad C. Herennium. Venice: Nicolaus Jenson, 1470.

These two distinct works, the latter of which is spuriously attributed to Cicero, are usually found bound together. Both are printed on vellum and jointly represent one of the finest examples of the celebrated roman type cast by Nicolaus Jenson, a native of France who went to Venice in 1468 and established a press there in 1470. During that year four books issued from his press including this one.

"The characteristics of Jenson's font were its readability, its mellowness of form, and the evenness of colour in mass. Analyzed closely, his letter-forms were not very perfect; had they been so, their effect would not have been so good; for, as an authority has said, 'a type too ideal in its perfection is not an ideal type.' The eye becomes tired when each character is absolutely perfect. Thus the good effect of the type in mass depends somewhat upon the variations in, and consequent 'movement' of, its integral parts. Jenson's roman types have been the accepted models for roman letters ever since he made them, and, repeatedly copied in our own day, have never been equalled. There were other printers in Italy whose types rivalled his, but no other man produced quite so fine a font, or had better taste in the composition of a page and its imposition upon paper."

-DANIEL B. UPDIKE: Printing Types.

# 62. JOHANNES TORTELLIUS

Orthographia.

Venice: Nicolaus Jenson, 1471.

This is another superb example both of Jenson's roman type and of his excellence as a typographer.

"Jenson's Roman type design embodied a conception radically different from that of his predecessors in the new art of printing. The earlier printers imitated the pen-made letters. They avoided the Roman (geo-

metric) letters for purely traditional reasons, tradition which related to the art of the scribes, not to their own. Roman letters were not easy to make with pens. Roman letters were better adapted to the chisels of the sculptors than to the pens and brushes of the inscribers. Jenson and Johannes de Spira seem to have realized simultaneously, perhaps in conference, as they were neighbors, that the originals of types, the letter punches, were more akin to chisels than to pens. The letter punches were made with gravers, of course; and the advantages of time saving which those who made books with pens had enjoyed could not be enjoyed by the printers who were not in bondage to pens and brushes. There is nothing more dignified than the lettering on Roman monuments; on those monuments we find the perfection of lettering, unequaled for clearness. They are composed of the geometrical straight line and curve and circle and are, therefore, in perfect harmony with the geometrical monuments, whether a simple stele or a triumphal arch. These monumental letters were the models for the capitals, but the small (lower-case) letters had been developed with pens on vellum by Italian inscribers and illuminators prior to the invention of printing. These pen-made models of the small Roman letters were greatly improved by Jenson; he was content to equal the chiselmade Roman capital letters of the monuments.

"Jenson's Roman type design was immediately recognized as a work of genius by Jenson's contemporaries, and for long after was accepted as the standard by endeavorers toward good Roman type design. Before Jenson no printer or other person is mentioned by contemporary historians as having derived fame from a type design. Of Jenson it was written in Venice a year or two after his death in 1480 that 'the quality and value of his types is another marvel to relate, for it ought to be ascribed rather to divine inspiration than to human wit.'

-HENRY LEWIS BULLEN: Nicolas Jenson, Printer of Venice.

## 63. HOMERUS

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Opera [Greek]. Volume II.

Florence: Bernardus and Nerius Nerlius, and Demetrius Damilas, "9 December 1488" [not before 13 January 1489]

Although the colophon is dated December 9, 1488, this work could not have appeared before January of 1489 since the dedicatory letter is dated January 13, 1489. This work is outstanding as the first printed edition of the extant writings of the great Homer. It represents the finest achievement in the life of its editor, Demetrius Chalcondylas, who taught Greek in Florence from 1471 to 1491.

Typographically, this work is equally important. The printing of Greek texts was first inspired about 1475 by a group of Greek literati who were then teaching in Italy on the crest of a wave of Hellenic enthusiasm. Chief among this group was Chalcondylas, the editor, who made Florence one of the two special homes of Greek printing in Italy at this early period. Under his auspices this edition of Homer was produced, a large and beautiful folio.

Of the four known copies printed on vellum, one is in the Library of St. Mark's at Venice, after having been taken to the Bibliothèque Nationale at Paris in 1796 as booty from the Napoleonic Campaign. However, in 1815 France was required by treaty to return this valuable book to the Library of St. Mark's (one of the few instances in history where the return of a book was featured as part of a peace treaty!). Another copy is in the Magliabechi Collection of the Biblioteca Nazionale at Florence and another in the Biblioteca Nazionale at Naples.

This volume traces its provenance back to the Magliabechi Collection and the Laurentian Library in Florence.

## 64. MARCO DAL MONTE S. MARIA

Libro delli Comandamenti di Dio.

Florence: Antonio di Bartolommeo Miscomini, 1494.

The woodcut on the title page shows a friar preaching to a small group of people seated in a chapel. This is a typical example of the Florentine woodcut, which possesses a special character in being nearly always enclosed within a narrow border on the block itself. The Florentine artists apparently intended to create the illusion of a framed picture in their smaller woodcuts. Two charming full-page woodcuts entitled "Deserto de Syna" and "Monte Synay" appear in the text. These cuts depict the following passages from Exodus.

"In the third month after the children of Israel were gone forth out of the land of Egypt, the same day came they into the wilderness of Sinai. And when they were departed from Rephidim, and were come to the wilderness of Sinai, they encamped in the wilderness; . . ." (Exodus 19: 1-2)

"And Moses went down from the mount unto the people, and sanctified the people; and they washed their garments." (Exodus 19: 14)

"And it came to pass on the third day, when it was morning, that there were thunders and lightnings, and a thick cloud upon the mount, and the voice of a trumpet exceeding loud; and all the people that were in the camp trembled. And Moses brought forth the people out of the camp to meet God; and they stood at the nether part of the mount. And mount Sinai,

TSI Negociis familiaribus impediti uix fatis ocium studio suppeditare possimus: & id ipsu quod datur ocii libentius in philosophia consumere consueuimus: tua nos tamen Cai He rem uoluntas comouit ut de ratione dicedi colonberemus: ne aut tua causa noluisse: aut nos fugiffe laborem putares. & eo studios jus hoc ne gociú suscepimus q te no sie causa nelle cognoscere rhetoricam itelligebamus. Non eim parum fructus hab& copia dicendi & comoditas orationis: si recta intelligétia & diffinita aimi moderatione gubernet. Quas ob res illa quæ græci scriptores ianis arrogatiæ caula sibi assupsere reliquimus. Nam illi ne parum multa scisse uiderentiea conquisiverut qua nihil ad propositum attinebant: ue ars difficilior cognicu ui/ deretur. Nos autem ea quæ putauimus ad rationem dicedi pertinere sumpsimus. Non eim spe quæstus aut gloria comoti ueimus ad feribendű quéadmom cateri: sed ut industria nostra tua morem geramus uoluntati. Nunc ne nimati longa sumatur oratio de re dicere icipiemus. Sed si te illud unu monuerimus artem sine assiduitate dicendi non multum iuuare: ut itelligas hác præceptiois ronem ad exercitatioem accommodari oportere. De Oratoris Officio. Ratoris officium est de his rebus posse dicere: quæ res ad usum ciuilem monbus & legibus

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Cicero. Rhetorica vetus. Venice: Nicolaus Jenson, 1470. [See No. 61]



Hieronymus Savonarola. *Compendio di revelatione*. Florence: Francesco Bonaccorsi, 1495. [See No. 65]

the whole of it, smoked, because Jehovah descended upon it in fire; and the smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly. And when the voice of the trumpet waxed louder and louder, Moses spake, and God answered him by a voice. And Jehovah came down upon mount Sinai, to the top of the mount: and Jehovah called Moses to the top of the mount; and Moses went up." (Exodus 19: 16–20)

#### 65. HIERONYMUS SAVONAROLA

Compendio di revelatione.

Florence: Francesco Bonaccorsi, 18 August 1495.

This tract contains as frontispiece a copperplate engraving of the mystical triple crown which Savonarola in a visionary journey to Paradise presented to the Virgin as a sign of the gratitude and adoration of the people of Florence. The crown is described in the text in terms of which the following is a condensed translation:

"There are three circles or three crowns bound together one on top of the other. . . . The first crown or circle was the largest, made of twelve green precious stones, shaped like human hearts. On the bottom part of each was inscribed one verse from the chant of Zacharias, thus binding the twelve bottom hearts together. Around each of the hearts was written the Ave Maria; in the middle was incised the name of our Lord. On the top of each heart was a pearl surmounted by a green flag, carrying the phrase 'SP. D.' [Spouse of God]. . . . On top of the first circle was a smaller circle of ten hearts of white pearls, bound together in the same fashion as the others; at the bottom of each was inscribed one verse of the canticle of the Virgin (the Magnificat) . . . around each heart was written one of the Ten Commandments; in the middle was a ruby; each heart was surmounted by a chalcedony and a white flag. . . . The third crown or circle was composed of four hearts made of rubies; on the bottom of each was written one verse of the canticle of Simeon, and around each heart was inscribed the names of the Evangelists. . . . On top was a topaz with a flame colored flag. . . . Above this crown was a heart wonderfully made of many smaller hearts of differing colors so connected as to make a single heart on which was written 'Hoc est praeceptum meum. . . .' On top of this heart was a beautiful emerald . . . surmounted by a small crucifix."

#### 66. MUSAEUS

Opusculum de Herone et Leandro.

Venice: Aldus Manutius, Romanus [1497?]

This is the first edition of Musaeus' famous love poem of Hero, the beautiful priestess of Aphrodite, and Leander. Both the original Greek and the Latin version of Marcus Musurus are included. The two parts were apparently published separately, the Greek part being one of the earliest productions issued by the Aldine press at Venice about 1495. The Latin version was interleaved with the Greek text several years later.

The two woodcuts, probably the earliest to appear in an Aldine, show Leander of Abydos swimming the Hellespont to meet his beloved at Sestos, and later Hero's suicidal fall from the tower upon the body of her drowned lover. Actually, according to the story, she drowned herself.

#### 67. FIORETTI DE PALADINI

Siena: For Giovanni Cartolaro, 6 March 1514.

Comprising eight leaves, the text of this romance is printed in two columns, each with five stanzas of eight verses. The story which relates to Charlemagne must have been quite popular in Italy since several editions were published there during the first half of the sixteenth century. An earlier edition was described as number 11 in the "Catalog of Fine Books and Manuscripts Selected for Exhibition at the Library of Congress from the Lessing J. Rosenwald Collection, October 1945" (Quarterly Journal of Current Acquisitions, vol. 3, no. 1, October 1945).

Like the earlier edition this is illustrated with a large and typically Italian woodcut on the title page showing four of the characters in the poem dressed in armor and posed beneath their arms. At their feet are the helmets worn by them in combat.

#### 68. RODERICUS DE SANCTA ELLA

Sacerdotalis instructio circa Missam.

Seville: Johann Pegnitzer, Magnus Herbst, Thomas Glockner, 14 June 1499.

This rare Spanish tract on the instruction of priests regarding the celebration of the Mass is illustrated with a woodcut on the title page depicting a priest conducting the Mass with the symbols of Christ's Passion in the background. A cut of the royal arms of Spain surrounded by the same borders used on the title page appears after the colophon.

According to Conrad Haebler these two cuts also appeared in Iñigo Lopez de Mendoza's *Tratado de las ceremonias de la Misa*, printed by the same printers one week earlier than the present book.

This copy was formerly in the library of C. W. Dyson Perrins.

## 69. PETRUS DE CASTROVOL

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Tractatus super Psalmum: Quicumque vult . . . Pamplona [Arnaldo Guillen de Brocar, about 1499]

Bound in old Spanish stamped calf, this commentary on the Athanasian Creed is illustrated with a single woodcut symbolizing the Trinity. The small cut shows the Crucified Christ on the lap of God while the Holy Spirit in the usual form of a dove, as described by St. Matthew and St. Luke, perches on God's right shoulder. Printed directly below the engraving is the phrase: "Sancta trinitas unus deus miserere nobis" (O Holy Trinity, One God, have compassion for us). The whole is enclosed in a border of four different floral panels.

Arnaldo Guillen de Brocar was the only printer at Pamplona during the fifteenth century. He is perhaps best known for his magnificent Complutensian Polyglot Bible in six volumes printed between 1514 and 1517 and produced under the patronage and at the expense of Cardinal Ximenes.

This copy was formerly in the library of C. W. Dyson Perrins.

#### 70. RICCOLDUS FLORENTINUS

Improbatio Alcorani.

Seville: Stanislaus Polonus, 20 March 1500.

One of three copies in American ownership, this tract disapproving of the Koran (actually an attack on the laws of the Saracens) is illustrated with a large woodcut expressly prepared for the book. It shows a monk, probably intended to represent the author, a Dominican friar, preaching to a group of Turks. It is a fairly typical example of Spanish book illustration of the period, rather formal, executed with a strong hand and regular in shading. The subject of this pamphlet testifies to the presence in Spain, particularly in Granada, of a large number of Moors, who actually were to break out in rebellion during the next year.

Bound in sixteenth-century tooled calf with bevelled edges, this volume was formerly in the library of C. W. Dyson Perrins.

### 71. GUILLERMUS

Postilla super Epistolas et Evangelia. Saragossa: George Coci, 6 February 1506.

Illustrated with sixty-six woodcuts, some of which are repetitions, this is a later edition of the book described as number 58 in this catalog. The cuts with two exceptions are small and tend to serve rather as chapter headings than as illustrations to the text, although in most cases the subject matter is quite appropriate.

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The cut exhibited, one of the two larger ones in the volume, shows the Crucified Christ standing beside the cross with the symbols of His Passion surrounding Him. This is used as an illustration of that part of the text relating to Christ's Crucifixion according to Chapter 26 [i. e., 27] of St. Matthew.

In its original vellum binding and with many marginal manuscript notes, this book was formerly in the library of C. W. Dyson Perrins.

# 72. ANTONIO DE RINCAN, ANTONIO DE MEDINA, FRANCISCO DE LEDESMA

Monumenta ordinis minorum. Salamanca: Juan de Porras, July 1506.

Although this volume is printed partly on paper, the major portion of the text of these tracts on the rules, privileges, and other documents and facts about the Franciscan Order is printed on vellum. An official character is given to this copy by the fact that on July 9, 1506, the second tract was signed twice by a public notary of Salamanca, Petrus del Enzina, in testimony to the accuracy of the corrected text. The text itself appears to be the official rules and privileges of the Order and its establishment at Salamanca. The legal representative of the Order, Antonio de Medina, appeared before the notaries to testify to the truthfulness of the text and undoubtedly had this copy with him at the time. That the printer intended this copy to be so authenticated is indicated by certain blank passages left in the text which have been filled in with ink, apparently by one of the notaries.

In each of the two volumes there is a full-page woodcut. The first shows the Crucifixion, the other St. Francis receiving the stigmata.

This book was formerly in the library of C. W. Dyson Perrins.

# 73. CRONICA DEL SERENISSIMO REY DON JUAN EL SEGUNDO

Logroño: Arnaldo Guillen de Brocar, 10 October 1517.

Illustrated with five woodcuts, this very rare first edition is one of the finest typographical masterpieces of the early Spanish press. The wood engraving exhibited shows an equestrian portrait of John II flanked by smaller cuts of his two wives, three sons, and three daughters, one of whom was later to become Queen Isabella. This volume was published by order of the Emperor Charles V.

"The turbulent reign of Juan II (1406-54) provided stirring matter which put a fresh vigour into the chronicles. The Crónica de Juan II is an interesting document and offers lively pictures of the political intrigues and civil strife of the time. Both the poet Juan de Mena, who was the official historiographer of the reign, and Pérez de Guzmán, a nephew of Ayala, have been thought to be its author, but modern research has thrown great doubts on the claims of either writer." (Edward D. Laborde: A History of Spanish Literature.)

"In its general air there is a good deal to mark the manners of the age, such as accounts of the court ceremonies, festivals, and tournaments, that were so much loved by John; and its style, though, on the whole, unornamented and unpretending, is not wanting in variety, spirit, and solemnity . . . its general tone shows that historical composition in Spain was about to undergo a permanent change; for, at its very outset, we have regular speeches attributed to the principal personages it records, such as had been introduced by Ayala; and through the whole, a well-ordered and documentary record of affairs, tinged, no doubt, with some of the prejudices and passions of the troublesome times to which it relates, but still claiming to have the exactness of regular annals, and striving to reach the grave and dignified style suited to the higher purposes of history." (George Ticknor: History of Spanish Literature.)

This copy was formerly in the library of C. W. Dyson Perrins.

## 74. ALFONSO DE LA TORRE

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Vision delectable de la philosophia y artes liberales. Seville: Jacob and Juan Cromberger, 16 June 1526.

The printers of this book belong to the famous Cromberger family. The names of Jacob and Juan, the greatest printers in many respects in all Spain during the first half of the sixteenth century, will always reflect honor on the town of Seville. Jacob, generally accepted as the father of Juan, was a German, but Juan seems to have been of Spanish birth. Juan

is best known to most American students of typography as the founder of a press in Mexico in 1539, for which he obtained an exclusive privilege for printing in Mexico.

This volume, which incidentally is illustrated with a large woodcut on the title page and 118 other cuts, including repetitions, is well known for the erroneous reference to "Peter Füst" as the inventor of printing, as the

following pertinent excerpts from the statement testify:

"Thus it [printing] was invented in Germany, in a city called Mainz which is located on a great river named the Rhine and is the seat of an archbishop. A very rich and noble citizen of this city whose name was Peter Füst invented it. The invention of this art was first announced in the year of our Lord 1425."

This copy was formerly in the library of C. W. Dyson Perrins.

#### 75. MIGUEL PEREZ

La Vida y excellencias y milagros dela sacratissima Virgen Maria. Toledo: Miguel de Eguia, 29 November 1526.

According to James P. R. Lyell's Early Book Illustration in Spain, Miguel de Eguia, a famous Alcalá printer, seems to have had a press at Toledo from which he issued at intervals a few books. Among these is this excellent example of his illustrated work, an unrecorded edition of Miguel Perez' La Vida . . ., printed in 1526. This seems to be the earliest edition in Castilian. The book was first printed in dialect at Valencia by Nicolas Spindeler in 1494, and did not contain any cuts. This edition of Eguia's is, however, well illustrated with small cuts representing scenes in the life of Christ and of the Virgin Mary. It is a well-printed small quarto volume, and in addition to the cuts has some excellent woodcut capitals.

This copy was formerly in the library of C. W. Dyson Perrins.

# 76-77. ROSARIUM BEATAE MARIAE VIRGINIS

Antwerp [Gerardus Leeu] 1489.

# JORDANUS DE QUEDLINBURG

Meditationes de vita et Passione Christi. Antwerp: Gerardus Leeu, 20 November 1488.

These two books are bound in one volume in contemporary blind-tooled calf over boards with brass clasp and catch. The binding measures only four and one-quarter by three inches. The Rosarium, containing

fifty-seven distinct colored woodcuts, is probably the edition described but not seen by Hain (13968), of which apparently no copy other than the one at Copenhagen is recorded. The *Meditationes* contains seventy-five woodcuts, all colored. It is a most uncommon book, no other copies being represented in American ownership. Polain locates but the one copy in Antwerp, and few others are known.

This volume appears to be the prototype of the Magdeburg editions of about 1500 which are included as numbers 48 and 49 of this exhibit.

The volume was formerly in the library of C. W. Dyson Perrins.

## 78. JOHANNES HOUDEN

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Carmen rithmicum de Passione Domini. Ghent: Petrus Cesar, 24 April 1516.

This charming little volume, one of three recorded copies, contains the story of Christ's Passion in rhymed couplets, which were composed by an English professor of theology. Two colored woodcuts are used as illustrations, one, the Madonna and Child in Glory, serving as frontispiece, and the other, St. Stephen, as tailpiece. In addition there is on the title page one smaller uncolored woodcut of the Nativity.

Bound with this is a short tract of eight leaves entitled Calendarium fratrum minorium, iuxta calendarium Romanum, pro singulis diebus anni. M. D. LI. (Toulouse, Chez I. Colomies Imprimeur). This is a calendar of saints' days and movable church festivals prepared especially for the use of the Franciscan Monastery at Albi.

This volume was formerly in the library of C. W. Dyson Perrins.

## 79. NICOLAS DE NICOLAY

Discours et histoire véritable des navigations, pérégrinations et voyages, faicts en la Turquie.

Antwerp: Arnould Coninx, 1586.

As Valet de chambre and Géographe ordinaire du Roy, Nicolas de Nicolay undertook a journey to the Orient under royal command for the purpose of observing and recording interesting details concerning the nations of that part of the world and their inhabitants, customs, and religions. In 1567 there was published at Lyon, under the title Les quatre premiers livres des navigations . . ., a volume which described Nicolay's travels in Asia Minor, Greece, and northern Africa. No sequel ever appeared, but considerable interest must have been shown in the book since several editions appeared subsequently. The present volume is one of these. The first

edition was illustrated with plates furnishing accurate details of Oriental styles of dressing. These were engraved by Louis Danet after Nicolay's original designs although on occasion they have erroneously been attributed to Titian. The same sixty-odd plates were used in the later edition of 1586 as well as in German, Dutch, and Italian translations which appeared at about the same time.

The present large paper copy was formerly in the libraries of Walter

Sneyd and C. W. Dyson Perrins.

#### 80. EXPOSITIO MISTICA SUPER EXODUM

Manuscript, German, XII Century.

Written about 1150 in early Gothic miniscule, this Biblical manuscript of 104 leaves is bound in a remarkably well-preserved contemporary stamped leather binding, one of perhaps fifty stamped leather bindings of the twelfth century that have survived. These "Romanesque" bindings present somewhat of a mystery. Unlike their antecedents, which for the most part were plain bindings of wooden board covered with leather, they demonstrate a highly developed art of ornamentation of the leather through the use of deeply engraved metal dies. The dies themselves were well engraved and are as finely executed as those to be found in the coinage and medals of the period. After the twelfth century this type of binding disappeared, and we do not encounter it again until the fifteenth century.

On the present binding seven different dies were used to decorate both the front and back covers of white deerskin, now rather stiff and yellowed with age, which was stretched over wooden boards. The front cover has three vertical bands of stamping, the two outer representing a griffin, the inner, a lion, all surrounded by a small circular die with a square cross in the center. A vellum label has been pasted on at some later time. The fact that traces of red are to be seen in several of the stampings suggests that originally the leather may have been painted before the stamping was done. The back cover has a conventionalized floral border surrounding five vertical bands, two representing a deer, two others, a griffin, and the central band, a winged dragon.

The majority of these Romanesque bindings appear to be of English origin although French, German, Spanish, and Polish examples are also known. The dies in the present binding show close affinities with certain English dies of the period but there seems to be no question concerning the German origin of the present volume. In fact, Admont, the site of a noted Benedictine abbey founded in 1074, has been suggested as the locale where

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Expositio mistica super Exodum. Manuscript, XII Century. The Oldest Binding in the Library of Congress.

[See No. 80]



Componimenti poetici . . . [Venice, 1764] [See No. 81]

## 81. COMPONIMENTI POETICI PER L'INGRESSO SOLENNE ALLA DIGNITA DI PROCCURATORE DI S. MARCO PER MERITO DI SUA ECCELLENZA IL SIGNOR LODOVICO MANIN

[Venice] Albrizzi [1764]

This beautiful publication was presented to Lodovico Manin (1726–1802), who was to be the last Doge of Venice, on the occasion of his taking office as procurator of St. Mark's in 1764. It contains poems in his honor by members of contemporary Venetian high society. The charming unsigned engravings by Francesco Bartolozzi which adorn the book make it an outstanding example of Venetian graphic art in its final perfection. Bartolozzi designed and engraved expressly for this edition the majority of the rococo decorative borders, the vignettes, the portraits, and frontispiece. The other engravings he had made earlier for other books.

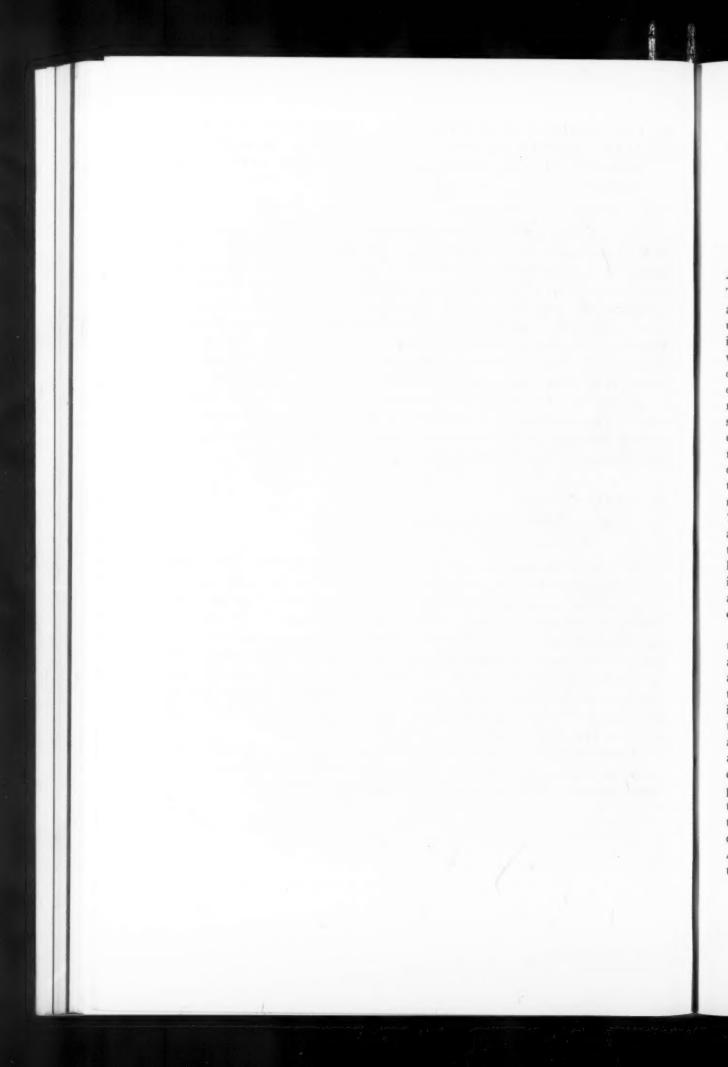
The volume, which was in the possession of the eminent English classical scholar Thomas Gaisford, is preserved in its original binding, one of the earliest specimens of silver-embossed paper bindings. Such bindings in fine condition are of excessive rarity.

#### 82. DARD HUNTER

Papermaking in Indo-China. Chillicothe: 1947.

Relating to the author's visits to Yên-Thai and Lang-Buoi, the ancient paper villages of Tonkin, Indo-China, the colophon of this book, number 78 of 182 copies printed, informs us that the paper used in printing this edition was made in 1932 at the author's own mill at Lime Rock, Connecticut, the only handmade paper mill in America. The title page device was printed from a woodcut found in Tonkin; the typographical ornaments used as chapter headings as well as the borders were cut and cast especially for this book by Dard Hunter, Junior. The woodblock used in printing the paper for the cover was procured in China, and the volume was bound by Peter Franck of Connecticut.

This book is a splendid example of the art of modern bookmaking and serves as a fitting conclusion to an exhibition which includes some of the finest volumes ever to come off the printing press.



# Other Rare Acquisitions

REPORT on the year's acquisitions of rare books must, of neces-- sity, omit more than it includes. The reason is simple. For our purposes a book is designated rare when it has some uncommon or superior quality that makes it different from many other volumes, whether this be age, scarcity, excellence of content, historical importance, priority or eminence in a certain genre, fine craftsmanship, association with the great, or some unusual printing circumstance—a quality, that is, that moves us to take proper measures against loss or destruction. To describe the separate qualities that distinguish the many hundreds of rare books received in the Library of Congress during 1947 would require far more space than is available here. This report is limited, therefore, to the highlights of a year that has seen many fine acquisitions. Future issues of the Quarterly Journal will carry accounts dealing with some of the books omitted here.

Rare books are acquired in five ways: through transfer from other Government agencies, by exchange, copyright deposit, and purchase, and as gifts. Transfers from the Department of the Army have brought in the Hitler Library and other collections that belonged to Nazi leaders, but these are not yet sufficiently cataloged to permit a final report at this time. Through exchange have come several interesting pieces, the best of which is a directory of the second session of the 13th Congressthe Congress which survived the burning of the Capitol and the White House in August 1814, and re-created its Library through the purchase of Thomas Jefferson's books. Copyright deposit continually brings in a selection of fine contemporary printings and additions to special collections. But the most notable of the year's accessions have come in as gifts or purchases.

Outstanding among the acquisitions, as was the case last year, are the gifts of Mr. Lessing J. Rosenwald and Mr. Leonard Kebler. In the exhibition of books added to the Rosenwald Collection it was not possible to include all of the year's acquisitions. The catalog preceding this report describes 82 titles which were selected for exhibit. Naturally these were chosen to accentuate the highlights or to place emphasis on special categories of books in which the Collection is already strong. In addition to these, however, Mr. Rosenwald purchased some thirty-eight other pieces which in themselves would constitute a formidable exhibit.

Among the earliest editions in this supplementary group is an Aesop printed at Basel by Jacobus de Pforzheim in 1501. Illustrated with many wood engravings, the volume is in its original boards with clasps and a white pigskin back. addition to the fables of Aesop the volume contains a supplementary series of fables by Sebastian Brant, who has written the dedicatory letter dated VII Kalends of February (26 January) 1501. sixteenth-century German titles include a copy in its original wooden boards of Das ander Teyl des Alten Testaments, the second of three volumes of Luther's version of the Old Testament, printed at Wittenberg in 1523 and 1524. This first edition was not previously represented in the Library's

collection. The second volume, printed and published by Christian Döring and Lucas Cranach, probably appeared in 1523; it contains the books of the Old Testament commencing with Joshua and ending with Esther. Of especial significance are the three full-page and twenty-one half-page uncolored woodcuts representative of German work of fine quality. These cuts, occasionally attributed to Lucas Cranach, are described in detail in Richard Muther's Die deutsche 'Büchil-lustration.

A rather disappointing book is a copy of Erasmus' Precatio Dominica in septem portiones, probably printed at Basel by Johann Froben in 1523. The eight large woodcuts, several of which are signed V. C. (i. e., Urs Graf?), constitute a highly interesting series. The original impressions must have been quite excellent, but in the present volume they appear to be much worn and the impressions are rather indistinct.

Three other early German titles are Petrus de Rosenheim's Rationarum Evangelistarum omnia Evangelia prosa, versionibus, imaginibusque continens ([Pforzheim] Thomas Anshelm, 1507), a series of Latin verses which accompany each of the fifteen fullpage woodcuts copied from the blockbook, Ars memorandi; Veit Bilt's Gloriosorum Christi confessorum Udalrici et Symperti (Augsburg, St. Otmar for the Monastery S. S. Ulrich and Afra, 1516), in a contemporary calf binding; and Dietrich von Pleningen's Von Klaffern (Landshut, Johann Weyssenberger, 1516), a small folio of twenty-six leaves containing on the verso of the title page a woodcut which may be the work of Albrecht Dürer.

Later German volumes include Gerard de Roo's Annales, oder historische Chronick der Ertzhertzogen zu Oesterreich Habsburgischen Stammens (Augsburg, 1621), a German translation of the Latin edition of 1592, illustrated with elaborate genealogical tables and coats of arms; Mathias Diesel's Erlustierende Augenweide in Vorstellung, herrlicher Garten und Lustgebaüde (Augsburg, about 1820), an oblong folio in two volumes of an historically important work on the subject of landscape gardening; and James Fenimore Cooper's Lederstrumpf-Erzählungen (Berlin, 1909), a large folio profusely illustrated with original lithographs by Max Slevogt. According to Wilken von Alten's Max Slevogt (1926), the Lederstrumpf is a striking exhibition of skill and shows from the beginning to the end no slackening of strength either in the artist's inventive imagination or in the various methods of execution.

An early Belgian book formerly described as a fifteenth-century edition but now assigned to the early years of the sixteenth century is an illustrated scientific tract entitled Quaestiones naturales, which is considered a spurious work of Aristotle. Printed at Antwerp by Govaert Bac about 1505 (Nijhoff-Kronenberg 140) it is included in the Second Census of Fifteenth Century Books in America, where one copy is listed (A926). Another undated Antwerp volume of the same period is a copy of Henricus van Santen's Collacien, printed by Henrick Eckert van Homberch (Nijhoff-Kronenberg 1855), and illustrated with two woodcuts. Both of these books were formerly in the library of C. W. Dyson Perrins. Several Belgian books published during the sixteenth century give the Rosenwald Collection a representative number of the finer illustrated publications of the century. Another volume from the Dyson Perrins sale is a copy of Guilielmus van Branteghem's Jesu Christi vita, printed at Antwerp by Matthaeus Cromme for Adrian Kempe and dated 24 December 1537 (Nijhoff-Kronenberg 486); this is bound in black morocco by Duru. The many woodcuts are after designs by Lievin de Witte, a painter of Ghent, and were later used for an edition of Coverdale's New Testament, which the same press published in 1538. De Witte's name appears in an acrostic in the prefatory poem which was composed by Georgius Casoandrus of Bruges in praise of the artist.

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The Dyson Perrins copy of the octavo edition of Arias Montanus' Humanae salutis monumenta published at Antwerp in 1572 is a good example of the work of Christopher Plantin's press. Interesting for its copperplate portraits is a copy of Corneille Martin's Les Généalogies et anciennes descentes des Forestiers et Comtes de Flandres, printed at Antwerp by André Bax for the engraver Pierre Balthazar. The date of printing is not given but the dedicatory letter is dated the Kalends of February, 1580. Another Dyson Perrins book, the Adnotationes et meditationes in Evangelia of Geronimo Nadal completes the Flemish books of the sixteenth century. Printed at Antwerp by Martin Nutius between 1593 and 1595, this folio volume comprises two engraved titles and 153 plates engraved after original designs of Bernard Passaro by the brothers Wierix, Adriaen and Jan Collaert, and Carel van Mallery. Collectively the engravings in this book constitute "un des monuments les plus importantes de l'art de la gravure aux Pays-Bas" (Louis J. Alvin, Catalogue raisonné de l'oeuvre des trois frères, Jean, Jérôme et Antoine Wierix). During a sojourn at the Jesuit College at Rome, Nadal conceived this series of illustrations to accompany two works of his, the Evangelicae historiae imagines and the Adnotationes . . . in Evangelia. He selected the subject of each plate, laid out the various scenes, composed the appropriate legends, and had the borders for each design printed at Rome in 1586. The painter Passaro executed his drawings on these leaves which were then sent to the Jesuit College at Antwerp, where they were distributed among the engravers mentioned above. The original drawings of Passaro now repose in the Bibliothèque Royale of Belgium. The engraved plates carry two numbers in a

different sequence, one in arabic, the other in roman numerals. The arabic series indicates the order in which the plates appear in the *Evangelicae historiae imagines* published in 1593, whereas the roman numerals indicate the sequence in which they appear in the present volume, the *Adnotationes* . . . in *Evangelia*, for which, incidentally, additional vignettes were engraved.

Before leaving the Low Countries mention should be made of two Dutch books acquired last year. The earlier is the Cordiale quattuor novissimorum, printed at Deventer by Jacobus de Breda about 1490 (Second Census, C802). The title page is illustrated with a woodcut depicting the Mass of St. Gregory. Two centuries later there was published at The Hague an impressive volume recording the voyage and memorable reception extended to King William III of England during a triumphal visit to Holland in 1691. This sumptuous production, entitled Relation du voyage de Sa Majesté Britannique en Hollande et de la reception qui lui a été faite, was published in 1692. It is illustrated with fifteen large plates which record the larger receptions held in the King's honor; the several elaborately decorated triumphal arches which had been constructed for the occasion; detailed studies of many of the allegorical paintings and tableaux used to decorate these arches; and the sumptuous display of fireworks heightened by the fact that the Vivier was frozen and served as a marvelous reflector. The following brief but contemporary account of this celebration appeared in Number 2632 of the London Gazette (January 29 to February 2 1690/1691) under the date line, Hague, February 6:

"The King, at the Request of the Magistrates of this Place, and to gratify the Burghers, who had been at great Expence in their Preparations for His Majesties Reception, made yesterday his Publick Entry. His Majesty went into his Coach

after Dinner, followed by a great many other Coaches with six Horses, which were filled with the English Nobility and Gentry, and going out of town by the Old Court, returned by the Voorhout, and so came in again through the Triumphal Arches, at the first of which he was Complimented by the Magistrates. Monsieur La Leck, with divers of the Young Men of Quality, march'd on Horse-back before the King's Coach. The Burghers were in Arms; The Windows were full of Persons of the Best Fashion, and the Streets were crowded with People, who came hither from all the Neighbouring Parts. In the Evening the Cannon placed on the Viverberg were several times discharged; About 7 the Fireworks were played on the Viver Bank, which were very fine, and succeeded extreamly well; and the whole ended with firing several Pyramids of Pitch'd Barrels, nothing having been omitted to express the general joy on this Occasion."

Early sixteenth-century Italian titles, in addition to those included in the preceding catalog, are Francesco Lancelotti's Innamoramento di Calisto y Giulia (Florence, 1506), illustrated with woodcuts; Paulo Enea's Disputatione contro li Hebrei (Florence, 1509); and Francesco Marcolini's Le Sorti . . . intitolate Giardino di pensieri allo illustrissimo Signore Hercole Estense Duca di Ferrara (Venice, 1540). The last is a curious and rare volume on the subject of fortune-telling. The wood engravings by Joseph Porta Garfagnino make this a particularly desirable book. More recent Italian publications are the two-volume folio edition of Virgil's Opera published at Parma in 1793, which is a handsome and elegant example of the typography of Giovanni Battista Bodoni; and a contemporary work, Giovanni Canastrini's Arte militaire meccanica medievale (Milan, Toninelli), sumptuously bound by Peter Franck of Gaylordsville, Connecticut.

The additional French publications nicely complement similar volumes in the

Rosenwald Collection. Jacques Besson's Theatrum instrumentorum et machinarum (Lyon, Barthelemy Vincent, 1579) is a highly interesting volume with elaborate copperplates. These are described in detail in volume five of Lynn Thorndike's A History of Magic and Experimental Science (New York, 1923–41).

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Last year we described a charming little book, Jean Robin's Histoire des plantes nouvellement trouvées en l'Isle Virgine (Paris, 1620), which related to the plants Robin imported from the New World and cultivated in his garden near the Louvre. As a companion volume Mr. Rosenwald has recently acquired a fine copy of Pierre Vallet's Le Jardin du Roy Très Chrétien Henry IV (Paris, 1608). The volume, dedicated to the Queen, is composed of seventy-five mounted plates including portraits of both Robin and Vallet. The engravings furnish us with an interesting pictorial survey of many of the exotic flowers and plants which Robin had imported for the King's Garden and which he selected for inclusion in the book.

The group of eighteenth-century illustrated French books which are so well represented in the Rosenwald Collection has been enriched through several new additions. Outstanding are the twentyfive sketches made by Bernard Picart for a French translation of the Iliad, published at Paris by Rigaud in 1711. These were formerly in the collection of J. J. de Bure. The copy of the three-volume text acquired for the Collection was also formerly owned by De Bure. Shortly after the Iliad appeared, a French translation of the Odyssey was published by Rigaud in 1716, also in three volumes and obviously intended as a companion set to the Iliad. The Rosenwald copy of the Odyssey is bound in blue morocco.

Bound in red morocco is an eight-volume set of Lodovico Ariosto's Roland furieux (Paris, Brunet, 1775-1783), a French translation by M. d'Ussieux con-

taining forty-six fine engravings with borders, designed by Cochin and engraved by De Launay, Lingée, and Ponce. Another work in this group, Idylles par Arnaud Berquin (Paris, Ruault, 1775), in two volumes, contains engravings by Ponce, De Launay, and others, after designs by Marillier. The late eighteenth century is also represented by a five-volume work entitled Voyage pittoresque ou description des royaumes de Naples et de Sicilie (Paris, 1781-85) and Mme. Graffigny's Lettres d'une péruvienne (Paris, 1797-98). Concluding this section of illustrated French books are two later works, Techener's Histoire de la bibliophilie. Reliures. . . . Armorial des bibliophiles. . . . Planches dessinées et gravées à l'eau-forte par Jules Jacquemart (Paris, 1873) and Georges Rouault's Cirque de l'étoile filante (Paris, Ambroise Vollard, 1938), containing seventeen full-page color etchings by Rouault and ninety wood engravings by G. Aubert after Rouault.

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This section of the report dealing with the Rosenwald Collection concludes with mention of the Dyson Perrins-Huth copy of a Spanish translation of Aesop copiously illustrated with 192 woodcuts which was printed at Seville by Jacob Cromberger in 1521; an early American imprint, The Instructive and Entertaining Fables of Pilpay, [Newport] 1784 (Evans 18364); and finally thirteen original drawings by Pavel Petrovich Sokolov on ten folios containing also the manuscript text of chapter three of Nikolai Gogol's Dead Souls. The last folio is signed "Pavel Sokolov, Moskva. 1855."

Had the additions to the Rosenwald Collection been the only titles acquired by the Rare Books Division during 1947, this would still be regarded as a memorable year. A number of notable volumes, however, have come in through purchase as well as by gift, which indicates a healthy activity on other fronts. The remainder of this report, therefore, will suggest how

the Library's collections have been enriched in other, as well as related, fields of interest.

The writings of so arresting and important a figure of the late fifteenth century as Girolamo Savonarola should be well represented in the Library of Congress. Of the 108 distinct editions recorded in the Second Census of Incunabula we have hitherto had thirty-five. During the year we had the good fortune to purchase nine additional tracts, written in Italian and published during the last decade of the fifteenth century. These consist of two of his letters, Epistola a tutti gli eletti di Dio, and Epistola a suoi diletti fratelli in Christo Gesù, printed in Florence by Bartolommeo di Libri after May and July 1497, respectively; two Bible commentaries, Esposizione sopra il Salmo Verba mea (Florence, n. pr., n. d.), dealing with the fifth Psalm, and Esposizione sopra il Salmo Miserere mei Deus (Florence, n. pr., after May 1498), on Psalm 51; his theological discourse Declaratione del Mysterio della Croce (Florence, Bartolommeo di Libri, about 1498); and four of his eloquent sermons, Delle renovazione della chiesa, fatta . . . adi XIII de Gennaio 1494 (n. pr., n. d.); Predica . . . fatta ad di VIII di Giugno 1495 (Florence, Bartolommeo di Libri, after 8 June 1495); Predica fatta . . . ad di XI di Febbraio 1497 (Florence, Bartolommeo di Libri, after 11 February 1497/98); and Predica fatta la mattina dell' Ascensione 1497 (Florence, Johannes Petri, after 4 May 1497).1

The last-named sermon is particularly interesting because of its connection with a celebrated attempt by Savonarola's enemies to bring about his downfall. Wealthy Florentines who constituted the Arrabiati had joined hands with the Medicean factions to discredit this impassioned monk who had labored mightily to bring mankind closer to God. On Ascension Day his pulpit in the duomo of St. Mark's at

<sup>&</sup>lt;sup>1</sup> Nos. S179, S181, S189, S200, S210, S222, S225, S232, and S238 in the Second Census of Incunabula.

Florence was defiled: the skin of an animal was laid over its cushion and nails driven into the board on which he was expected to strike his hand. Fortunately the plot was discovered and the damage remedied. In a church half-filled with enemies bent even on assassination, if necessary, Savonarola bravely delivered this sermon. Another example of his character is furnished by the commentaries on the Psalms, prepared during his imprisonment and completed not long before his execution. Though he was being subjected day by day to extreme torture, when left alone by his persecutors he wrote down a reaffirmation of the doctrines they were trying to make him forego.

A fine addition to our collections of early music books is the Auslegung der Hymnen . . . (Strassburg, Johann Grüninger, 21 January 1494), which can perhaps be called the earliest German work of hymnody. The Gesamtkatalog der Wiegendrucke (No. 3083) lists a total of fifteen copies, several of them imperfect, but the Second Census (A1244) locates only one other in this country.

Through the bequest of the late Gabriel Wells the Library of Congress, in company with four other American libraries, was permitted to select materials from Mr. Wells' stock of rare books and manuscripts. The Library's selection was concentrated on historical American manuscripts, but a few books were also chosen. The oldest of these was an Aldine edition of Aulus Gellius' Noctes Atticae, printed at Venice in 1515. The primary interest attaching to the copy secured through the Wells bequest is the binding executed for Jean Grolier, the great Lyonese bibliophile who had a special fondness for beautiful books, particularly those printed by his friends the Aldi. This newest addition increases to four the number of examples of Grolier bindings in the Library's possession. (The other three are part of the Rosenwald Collection.) The present binding has the

essential features of a typical example. It is executed in light brown morocco tooled on the front cover in a border of straight fillets with a central lozenge in scroll ornaments enclosing the title Auli Gellii Noctes Atticae. The phrase GRO-LIERII ET AMICORUM appears at the bottom. The tooling on the back cover is identical with that appearing on the front. The central lozenge, however, contains Grolier's motto, PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM (Be Thou my portion, O Lord, in the land of the living). The binding is in excellent condition but shows evidence of some slight restoration on the spine. The initial letters throughout the volume have been painted in gold. Apparently this binding is not recorded by Le Roux de Lincy or Roger Portalis; the latter, however, describes two other copies of this edition in Grolier bindings. This volume will remain as a memorial to the generosity of Gabriel Wells, a much respected and distinguished member of the profession of booksellers and one who assisted greatly in the growth of many American libraries. The remaining volumes in the bequest will be mentioned throughout this report.

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A group of nineteen "Prognostications" or books of prophecy, most of them issued in the sixteenth century, offers a revealing sidelight on some of the ingenious pseudosciences which gained great credence from both learned and unlearned during that period. Ten of them deal with the anticipated conjunction of the planets in the sign Pisces on February 1524, which furnished a field day for prophetic astrologers. One bibliographer has counted fifty-six authors of works dealing with this event, and a total of 133 editions of their various prophecies. That there would be a second Deluge was the commonest prediction, but there was considerable controversy about the details.

In point of time the earliest of these nineteen "Prognostications" are two editions of the celebrated Italian philosopher Agostino Nifo's De falsa diluvii prognosticatione (Augsburg, 1520, and Florence, 1520). Nifo performed a curious argumentative somersault: he granted that the arguments for a coming universal flood were very impressive, but rejected those brought forth by his contemporaries and substituted his own predictions, which in fact did not differ very greatly from theirs.

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Another interesting work is Johann Carion's Prognosticatio vnd Erklerung der grossen Wesserung (Leipzig, 1522), one of three editions published during that year. The author, an astrologer at the court of the Elector of Brandenburg, not only predicted a great inundation but he looked ahead into succeeding centuries and foresaw the coming of Antichrist. One wonders about the extent of realism in the visions of this reputedly bibulous individual who is credited by an unkind epitaph as inter calices morienti, that is, "dying in his cups."

Pedro Ciruelo of Daroca's Ein trostliche Practica (Nuremberg, 1524) was originally published to relieve the public from fear of a deluge. Ciruelo had predicted heavy rains between November 1523 and February 1524, but not of such violence as to submerge large areas. He went on to give reasoned advice on how to prepare for coming calamities and warned against embarking on long voyages during the ensuing year. Another interesting work is the Libellus in defensionem astrologorum of Michael Saravetius (Rome, 1524) which contains several astrological diagrams. In it the author exhaustively explored the validity of astrology, concluded that it had some basis, and proceeded to offer his own predictions.

While these early astrological treatises may be discounted for their content, they nevertheless have their significance as examples of the speculative thought of their day, and as marking a stage in the evolution of the more exact science of astronomy. Several purchases made dur-

ing the year illustrate this development. These include two tracts addressed by Simon Grynaeus of Tübingen to Ludwig VI, Elector Palatine, the De ignitis meteoris and De cometarum causis atque significationibus, both written in 1579 and printed together, probably at Basel, in the following year. They mingle considerable astronomical observation with their discussion of whether such heavenly phenomena as comets and ignited meteors can be taken as portents of future events. The first edition of Petrus Apianus' Folium populi (Ingolstadt, 1533), also recently acquired, adds to our collection of this celebrated cosmographer's works a description of one of the astronomical instruments he invented; a handsomely printed pamphlet, it contains both a Latin and a German text and is embellished with an engraved frontispiece showing Apianus' invention in use.

One of the great engineering feats of the sixteenth century was the successful raising, shifting, and re-erection of the obelisk at Rome during the rebuilding of the Basilica of St. Peter in 1586. The Quarterly Journal of Current Acquisitions, in the February 1946 issue (pp. 11-12), carried a note on the receipt of a copy of Filippo Pigafetta's Discorso . . . d'intorno all'historia della aguglia (Rome, 1586), one of a number of learned treatises called forth by this event. An interesting companion piece purchased last year is the Commentarius de obelisco by Pietro Angelio (Rome, Bartholomaei Grassii, 1586, with colophon dated 1587), noteworthy for containing on the verso of its second leaf an engraving said to present the earliest view of the obelisk after its erection in its new location. Angelio's commentary is followed by a collection of poems by contemporaries celebrating the event, Carmina a variis auctoribus in obeliscum conscripta, with a separate title page and pagination.

A copy of the *De aquatilibus* (Paris, 1553) of Pierre Belon adds to our fairly

strong holdings in the extensive zoological literature that began to develop in the middle decades of the sixteenth century. According to the National Union Catalog, there are few other copies of the treatise in American hands, and we welcome an acquisition that brings toward completion our collection of early editions of this important French naturalist's works.

An English scientist of a later day whose works are well represented in the Library is Robert Boyle (1627–1691), one of the leaders in founding the Royal Society and a versatile explorer in the fields of chemistry and natural philosophy. Among the year's purchases were the first edition of one of his many moral discourses, Of the High Veneration Man's Intellect Owes to God (London, 1685); and the second edition of Certain Physiological Essays (London, 1669), which added a "Discourse about the Absolute Rest in Bodies" to material previously published.

While the Library's holdings in English literature of the sixteenth and seventeenth centuries are very respectable, no attempt is made to compete with the acquisitions activities of the nearby Folger Shakespeare Library in this period. The Library of Congress is, however, very much interested in strengthening its collections for the periods of English literary efflorescence from the time of Milton to the present.

In last year's report we mentioned the acquisition of a complete file of the 555 original numbers of *The Spectator (Quarterly Journal of Current Acquisitions*, May 1947, p. 101). It is now our pleasure to record the purchase of an entire set of another periodical which bears the stamp of Joseph Addison, *The Free-holder*, copies of which are generally much scarcer in the original state than are those of *The Spectator*. *The Free-holder* was published at London in fifty-five numbers, beginning on Monday, December 23, 1715, and ending with

the issue of Friday, June 29, 1716.2 The set acquired is a very fine one, with a characteristically bright and fresh contemporary calf binding by Elkanah Settle bearing the coat of arms of Sir John Cope and his wife within two borders on each cover.3 The Free-holder, which Addison wrote in support of Whig principles upon his return to politics after the death of Queen Anne, is remembered especially by students for numbers XXII and XLIV, with their witty characterization of the Tory foxhunter. That it was welcomed in its day is indicated by the advertisements in various issues, offering reprints of the earlier numbers because of the "great Demand being made for them."

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Much to our regret, the Library has hitherto owned only one of the earliest printings of Jonathan Swift's satirical masterpiece, Gulliver's Travels, (Teerink 289). This lack has been partially remedied, thanks to Mr. Leonard Kebler's gift of the second edition, published in two volumes under the title Travels into Several Remote Nations of the World . . . By Lemuel Gulliver (Swift's name did not of course appear anywhere as the author). The first edition appeared in London on October 28, 1726, and the immediate popularity accorded the work moved the publisher, Benjamin Motte, to issue two others in the same year. For many years this second edition was believed to have been the earliest, until careful biblio-

<sup>&</sup>lt;sup>2</sup> The Union List of Serials and Crane and Kaye's Census of British Newspapers and Periodicals 1620-1800 have credited the Library with a set, but hitherto our earliest text has been the 1716 reprint, which has a title page, table of contents, continuous text and pagination, and errata.

<sup>&</sup>lt;sup>3</sup> Interesting data on Settle's practice in marketing books which he had adorned with coats of arms may be found in *Shrewsbury School Library Bindings*, edited by J. Basil Oldham (Oxford, 1943), pp. 156-57.

graphical investigations by Lucius L. Hubbard and Harold Williams established the real order of issue. The copy presented by Mr. Kebler is in splendid condition throughout, without repairs of any kind; its frontispiece portrait, as is the general case with this edition, is in the second state, that is, with Gulliver's name inscribed together with a quotation from Persius in the ten-line oval surrounding his likeness.<sup>4</sup>

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A first edition of another well-known satire of Swift's was acquired through the Gabriel Wells bequest. This is A Tale of a Tub, Written for the Universal Improvement of Mankind . . . to Which Is Added, an Account of a Battel between the Antient and Modern Books in St. James Library, published anonymously at London in 1704. Of this powerful satire denouncing pedantry Dr. Johnson said to Boswell that the book had "such a swarm of thoughts, so much of nature, and vigour, and life" that Swift could not have written it. Actually Swift had written it in 1697, but it remained in manuscript along with the Battle of the Books (written in 1694) until their joint publication in this edition of 1704.

Daniel Defoe's writings were so numerous that they still baffle the bibliographer, and though one seems to detect his style in a number of anonymous works of his period, suitable qualification is necessary when making any positive ascription of their authorship to him. Memoirs of a Cavalier (London, 1720), purporting to be the military reminiscences of "an English gentleman" who had fought many years before in the Swedish Army under Gustavus Adolphus and in the English Army under King Charles I, may have come from the prolific pen of the author of Robinson Crusoe, and though the evidence is not

quite conclusive we welcome the addition of a copy to our collections.

Another interesting acquisition stemming from the British Isles is a complete file of The Microscope; or Minute Observer, a shortlived Irish literary periodical published at Belfast between May 1799 and December 1800, consisting of twenty numbers in two volumes, together with a supplement. No file of this magazine was located by Crane and Kaye in their canvass of English periodicals held by American libraries. It contained a fair number of original prose and poetic pieces, bolstered by reprints from other periodicals. Occasional notes, such as one entitled "Of the Parachute, or Instrument for Descending from Great Heights" (vol. I, no. 7, November 1799, pp. 341-42), make the reader conscious that there is not too great a gap between past and present. The twelve numbers issued during 1800 devoted considerable space to noted Americans, beginning with that for February, which mourned the recent death of George Washington.<sup>8</sup>

In the field of Americana the year's acquisitions were very satisfying indeed. As has been pointed out frequently, the Library's collections are so generally comprehensive that we are reduced to the happy necessity of filling in individual lacks rather than acquiring material in bulk. At the same time a survey of almost any area of our Americana holdings shows that these individual lacks make quite a large total, and our efforts to achieve bibliographical completeness therefore go steadily on.

The rare books report last year noted the receipt of a copy of the Augsburg 1515 publication of Ludovico de Varthema's

<sup>&</sup>lt;sup>4</sup> See Lucius L. Hubbard, Contributions Towards a Bibliography of "Gulliver's Travels" (Chicago, 1922), p. 26; Harold Williams, "The Motte Editions of Gulliver's Travels," in The Library, 4th ser., vol. VI, no. 3 (Oxford, December 1925), pp. 229-63.

<sup>&</sup>lt;sup>6</sup> An engraving in this issue, incidentally, portrays Washington with more imagination than accuracy, "With the dress and armorial appendage, as President, when he delivered his Farewell Oration, in Congress [sic], to the United States of America..."

narrative of his journey to the East in 1503-1508. The first edition of this highly popular work appeared in 1510 and is not yet in our collections, but we do have the Latin translation which appeared at Milan in the following year and two Italian editions published at Venice in 1517 and 1520. Recently we secured another Italian edition of the Itinerario, published at Venice by Francesco di Alessandro Bindone in April 1535. Varthema's account of his remarkable voyages is respected by students for its keen and accurate observation of places and people; for Americanists this particular edition has further interest because it also contains the text of the "Itinerario de Lisola de Iuchatan" by Juan de Grijalva. Grijalva's narrative, the earliest account of Yucatan, was first coupled with Varthema's text in the edition of Venice 1520, probably for the purpose of giving it wider circulation.

Girolamo Benzoni's Historia del mondo nuovo, first published at Venice in 1565, was another widely read sixteenth-century travel narrative; it saw many editions and was translated into Latin, German, French, Dutch, and English. Though it does not have much polish, it makes an honest attempt at accurate reporting and it bears out contemporary testimony that Benzoni possessed "a clear intellect and tenacious memory." Not the least of its modest claims to fame is that it told for the first time in print the story of Columbus and the egg. The Library has quite a number of editions of the Historia, but our set is not yet complete. Several years ago we tried unsuccessfully to purchase a copy of the Venice 1572 edition from a New York dealer, Mr. Alexander Davidson, Jr. Now Mr. Davidson has very kindly presented to the Library another copy, a handsome one indeed, which traces its provenance to the Firmin-Didot library. This Italian edition is illustrated

with woodcuts and contains material not to be found in earlier texts.

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Through the kindness of Mr. Leonard Kebler we received a fine copy of Cotton Mather's monumental work, Magnalia Christi Americana (London, 1702), in its original binding. Our own copy (one of Thomas Jefferson's books) has been rebound and shows other signs of wear; hence we welcome this one which represents the most famous book of colonial New England almost as it appeared when it came from the publisher.

Those of us who had friends or relatives overseas in the last war can appreciate with what anxiety the British people followed the stray reports of fighting in the American Revolution, trickling slowly over to them across three thousand miles of water. One of several eyewitness accounts aimed to meet the public thirst for accurate information was John Clarke's An Impartial and Authentic Narrative of the Battle Fought on the 17th of June, 1775, between His Britannic Majesty's Troops and the American Provincial Army, on Bunker's Hill, Near Charles Town, in New-England, penned by a survivor of the battle who had served thirty-six years in His Majesty's service and had returned home shortly after it took place. The first edition, a thirty-two page pamphlet priced at a shilling, appeared in London during the latter part of 1775 and was followed very quickly by a second. Hitherto the Library has had only a facsimile of the latter, issued in 1868, but recently we secured an original copy of this extremely scarce pamphlet. It not only reprinted the text of the first edition, but it added a fourpage postscript giving newly-received dispatches describing "how fast the spirit of opposition to Government is travelling through the whole Continent of America," offered an expanded list of "Officers dead of their Wounds," and published a roster of men promoted in rank since June 17, 1775 (some of them replacing superiors who had been killed in action).

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Among the most desirable of all American Revolution imprints are the various broadside publications of the Declaration of Independence, printed first by the Continental Congress for responsible officials, and afterwards in the various States for the information of the public. Our collections have been enriched by the addition of two more of these broadsides. One of them has been fully described in a recent issue of the Quarterly Journal (Nov. 1947, pp. 12–16); though it has no imprint, there is good evidence for believing that it originated at Exeter, New Hampshire. The other (now reported here for the first time) is the official printing done at Newport, Rhode Island, by S. Southwick, at the instance of the General Assembly. It corresponds to No. 116 in the Ford bibliography of publications by or relating to the Continental Congress.6

The copy acquired is a handsome folio sheet, mounted on stiff cardboard, with only a few slight blemishes [see illustration]. The text of the Declaration is followed by extracts from the proceedings of the Rhode Island Assembly approving the document, providing for its publication and proclamation in Newport and Providence, arranging for ceremonies to celebrate the occasion, and directing that the Secretary of the General Assembly "seasonably furnish the necessary Copies" for reading in town meetings on the last Tuesday of August. Ours was perhaps one of these copies, for it is officially signed by the Secretary, Henry Ward. Ford points out (No. 115) there was another and possibly prior broadside printing of the Declaration by S. Southwick at Newport, with the date erroneously given as June [i. e. July] 13, 1776.

Another broadside acquired during the

year is a copy of a resolve of the Senate and House of Representatives of the Commonwealth of Massachusetts, dated February 17, 1787, setting forth the need for a more prompt and thorough collection of taxes.7 This was, of course, occasioned by the heavy drain Massachusetts had suffered in its attempts to put down Shays' Rebellion (then in the final stages of collapse); but the Legislature's insistence on maintaining the heavy tax structure then in force could not have sat well with supporters of that defeated malcontent. The broadside is an interesting signpost to the economic instability that reigned under the Confederation.

In this same year, when the Federal Convention was sitting at Philadelphia to draft an instrument designed to form a more perfect Union-while it was holding its meeting, in fact—there was published a book aiming to celebrate the American past and future in epic terms and seeking to show that the principles for which the Revolution had been fought were principles underlying any hope of good government and lasting peace. Joel Barlow had spent the better part of eight years composing and polishing The Vision of Columbus (Hartford, 1787); today when one reads his grandiose, frequently tedious and bombastic epic of more than five thousand lines one wonders whether his efforts would not have been better spent on the teaching, publishing, and military duties from which he borrowed the time to compose this work. But his Miltonian effusion fitted the mood of his contemporaries; it had a long subscription list before it even saw print; and it was widely read and highly praised after it appeared. George Washington, the great national hero, was of course destined to be a prominent figure in Barlow's poem, and as befitted one of his wealth and position he

<sup>&</sup>lt;sup>6</sup> Journals of the Continental Congress, Library of Congress edition, vol. VI (Washington, 1906), p. 1122.

Ford, Broadsides, Ballads &c. Printed in Massachusetts 1639-1800 ([Boston] 1922), No. 2469.

put his name down in advance for twenty copies. He received them while he was at Philadelphia, presiding over the Federal Convention. On the day after it adjourned, in the midst of preparations for his journey home to Mount Vernon, he distributed some of them as farewell offerings to people who had been gracious to him during his stay. One of them has come into our hands through the bequest of the late Gabriel Wells.

The copy acquired is the one Washington presented to Sarah Bache, daughter of his old friend Benjamin Franklin and a member of the society who had called themselves the "Ladies of Philadelphia" and had earned his particular gratitude during the Revolution by gathering clothes and money for the Continental Army. It has a handwritten note on one of its preliminary leaves, presumably penned by Mrs. Bache herself: "The Gift of General Washington to Mrs Bache September 18th 1787." Our pleasure in having so rich an association piece is hardly diminished by knowing that when he gave the copy Washington undoubtedly had not read the book himself!8

Another volume of Washington interest received through the bequest of Gabriel Wells consists of Washington's copies of four English pamphlets bound together in red morocco by Riviere. The first, a copy of the fourteenth edition of A Letter from the Honourable Charles James Fox to the Worthy and Independent Electors of . . . Westminster (London, 1793), carries on the title page Washington's usual autograph. This pamphlet is followed by The Resolutions of the First Meeting of the Friends to the Liberty of the Press, December 19th, 1792 (London, 1793); Considerations on False and Real Alarms by Colonel Norman MacLeod (London, 1794); and the third edition of Daniel

Stuart's Peace and Reform against War and Corruption (London, 1794). Bound at the beginning is a blank leaf with the inscription: "Respectfully offered to General Washington by his faithful and obliged sert. Norman MacLeod M. P. Great Britain. 1795." It is not readily apparent whether or not Colonel (afterwards Major General) MacLeod presented all four pamphlets to Washington, but since MacLeod wrote the third one and was intimately associated with the fourth it seems likely that at least these two were included in the presentation. As a member of Parliament MacLeod fought for the freedom of the press, for parliamentary reform, and against war with France. Previously he had served in the British Army in the American Revolution, and at one time Washington did him a kindness which accounts for the cordiality of MacLeod's inscription.

Our collection of early printed texts of the United States Constitution was increased last year by purchase of a Dutch translation, printed at Albany in 1788 under the title De Constitutie, eenpariglyk geaccordeerd by de Algemeene Conventie, gehonden in de Stad von Philadelphia, in 't Jaar 1787 (Evans 21522; Sabin 16124). At the time it was issued six States had ratified the Constitution (Massachusetts, Connecticut, New Jersey, Pennsylvania, Delaware, and Georgia) and a fierce struggle was brewing in New York between its proponents and opponents. Considering the heavy Dutch population of upstate New York it is not surprising to find a foreign-language text aimed to make the document understandable to them. It was printed by Charles Richard Webster (1762-1834), who had opened his plant in Albany in 1782 and was in business there for almost half a century.

Other American eighteenth-century imprints which deserve mention among the year's purchases are A Narrative of the Life, Together with the Last Speech, Confession

<sup>&</sup>lt;sup>6</sup> See his letter of the same date to Mrs. John Penn, quoted in *The Writings of George Washington*, edited by John C. Fitzpatrick, vol. 29 (Washington, 1939), p. 276.

# IN CONGRESS, July 4, 1776. DECLARATION BY THE REPRESENTATIVES OF THE UNITED STATES OF AMERICA. IN GENERAL CONGRESS ASSEMBLED.

HEN in the Courth of human Events, is because a secoffur for one People to difficive the Political Bands which have conceiled them with section, and affirm among the Pawers of the Earth, the feparate and equal Systion, to which the Laws of Nature and of Nature's God circle them, a decent Refered to the Opinions of Manhind requires that they flowald decises the cualts which impel them to the Separation.

We hold their Truths to be faill-ferioded, that all Men are created equal, that they are condown by their Constor with certain analismable Rights, that among their are Life, Liberty, and the Puritus of Happinels.—That to secure their Rights, Convenants are inflicted encoughter, that the contract the Confined of the Coverage, is that Whenever vary Form of Convenants have of their Elastics in the Rights of the People to allow or a should be, and to inflicate new Government, laying its Foundation on fack Principles, and confined from the Confined to the Confined t

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Signed by Onnes, and in BRHASF of the Converses,

## JOHN HANCOCK, PRESIDENT.

ATTEST. CHARLES THOMSON, Secretary.

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Henry Ward Sur

The Declaration of Independence. Newport, Rhode Island, 1776.

## THE HOME LIBRARY.

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# WHITE-FOOTED DEER

AND

OTHER POEMS.

BY

WILLIAM CULLEN BRYANT.

## NEW YORK:

I. S. PLATT, 111 PULTON STREET, PRESS OF THE HOME LIBRARY.

1844.

William Cullen Bryant. The White-Footed Deer and Other Poems. New York, 1844.

(The Gift of Leonard Kebler)

and Solemn Declaration, of John Lewis (New Haven, 1762), a conventional "confession" issued by James Parker, first of the New Haven printers (Evans 9157); The Life of the Late Earl of Chesterfield; or, the Man of the World (Philadelphia, 1775), the first American edition of the earliest adaptation of Chesterfield's writings,9 interesting because of the great popularity they later achieved as guides for raising the American child; and, among a number of theological works, David Hall's A Compassionate Call, and Hand Reached Forth in Tender Gospel Love, to All Such Persons, as . . . Have Unhappily Forfeited Their Unity with the Society of Friends (Philadelphia, 1753), the first of four Philadelphia reprints of a popular Quaker tract (Evans 7016).

Several volumes presented to us by Mr. Leonard Kebler of Bronxville, New York, have already been mentioned in these Mr. Kebler has measurably strengthened our collections of American authors with two fine gifts. One of them was described in the last issue of the Quarterly Journal (February 1948, pp. 9-13); recapitulating briefly, this gift includes almost all of Washington Irving's first editions that appeared during his lifetime, a number of the original parts of writings he published serially, several of his literary manuscripts, and some of his secondary and posthumous publications. Among the finest individual pieces are four original numbers of Salmagundi (New York, 1807) in paper covers, three of them first editions; a copy of A History of New York . . . by Diedrich Knickerbocker (New York, 1809) plus a leaf of the author's manuscript; and Part VI of The Sketch Book (New York, 1820), containing the first appearance of "The Legend of Sleepy Hollow," in its original wrappers. In a second gift (received at the end of

1947) Mr. Kebler gave the Library nineteen more noteworthy pieces, among which were first editions of Bryant, Hawthorne, Longfellow, Emerson, and Mark Twain. Some of these will now be mentioned.

Nathaniel Hawthorne is represented by first editions of three of his principal works, Twice-told Tales (Boston, 1837), Mosses from an Old Manse (New York, 1846), and The Scarlet Letter (Boston, 1850). The Library already has copies of these, but they have seen hard use, and the excellent condition of the Kebler volumes makes them welcome additions to our sets. In addition there are superior copies of three quite rare little books Hawthorne wrote for children, known as the "Grandfather's Chair" series and published at Boston in 1841 under the titles Grandfather's Chair, Famous Old People, and Liberty Tree. Complete sets of these are hard to find in anything approaching good condition, juveniles being perhaps the most liable to destruction of all kinds of books. They are among Hawthorne's lesser works but still they are significant in their genre, for it was because of Hawthorne's interest in writing children's stories that other distinguished writers were led to turn their pens to the service of childhood.

"Immaculate" is the only word to describe Mr. Kebler's copy of William Cullen Bryant's The White-Footed Deer and Other Poems (New York, 1844), published as No. I of the Home Library's "Poetical Series," and edited by the distinguished scholar Evert A. Duyckinck. It is in the original paper wrappers, uncut, and looks as though it had just come off the press [see illustration]. Another excellent Bryant piece is a manuscript genealogy detailing the poet's ancestry, evidently prepared in 1876 in answer to a questionnaire.

The First and Second Series of Ralph Waldo Emerson's *Essays* are represented by the first issues of the initial editions (Boston, 1841 and 1844 respectively). This copy of the Second Series is bound in

1844

<sup>&</sup>lt;sup>9</sup> Evans 14472; Sabin 90224; No. 56 in Sidney L. Gulick, Jr., "A Chesterfield Bibliography to 1800," in *Papers of the Bibliographical Society of America*, vol. 29 (Chicago, 1935), p. 40.

brown cloth instead of the more common black or plum color, and has "2D. Series" on its spine rather than the more customary reading "Second Series." Both volumes are remarkably free from the foxing characteristic of most copies of this issue. Each of the copies acquired bears the book label of Judge Benjamin Robbins Curtis (1809-1874), who served as Associate Justice of the United States Supreme Court from 1851 to 1857. Another interesting Emerson volume is a copy of the first issue of Representative Men (Boston, 1850), inscribed by the author on the front end paper, "Mr. Scherb with the Author's respects. December, 1849."

One more association copy interesting to collectors is Henry Wadsworth Longfellow's The Seaside and the Fireside (Boston, 1850), of which we received the first large paper edition in yellow glazed boards. This was presented by the author to his friend and Harvard colleague, Professor Charles Eliot Norton, who noted the circumstances on the inside front coverbut, unfortunately for him, did not cut the pages apart. Two other Longfellow items received in the Kebler gift deserve special mention: the first edition of Hyperion, a Romance (New York, 1839), bearing the simple by-line "By the author of 'Outre-mer.' "; and a presentation copy of Evangeline, a Tale of Acadie (Boston, 1847), inscribed by the author on November 15, 1847 to C. C. Smith. The latter volume is in the unglazed grey boards which, according to American First Editions, are not uncommonly found in presentation copies. Tipped in at the end are four pages of advertisements dated October 1, 1847, but the date of printing is not precisely fixed.

Still another attractive piece in Mr. Kebler's latest gift is a practically unused copy of Mark Twain's *The Adventures of Tom Sawyer*, in the first issue of the first edition. Copies such as this one are seldom seen: the original end papers and fly-

leaves are intact, and the binding, except for slight wear, is in excellent condition. Less than ten thousand copies of this first printing on thin calendared paper were issued, and as with many other books written for the pure enjoyment of children and adults a good many of the early ones have been read to tatters. For more than seventy years Tom Sawyer, in which Mark Twain re-created his childhood experiences, has kept its place as one of the best boys' stories ever written by an American, and we are happy to have this early copy of a classic that will likely be cherished as long as the English language is read. The British edition, published in London about six months earlier than the American, does not seem to command such sentimental value in the eyes of collectors, despite its priority in time, but Mr. Kebler has also given us a copy of this, enhanced in interest by the inlay of a brief note Mark Twain wrote in Florence during his stay there (1892).

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Concluding our account of the Kebler gift, we must mention Thomas Bailey Aldrich's popular, semi-autobiographical The Story of a Bad Boy (Boston, 1870), in a much better copy than any other in our possession; and a very scarce printing of Aldrich's gentle story of the supernatural, Père Antoine's Date Palm, issued privately in 1866 in an edition of twenty copies. Finally, there is a scrap of paper on which Walt Whitman jotted down a few of his feelings about contemporary poets, probably in the late 1840's or early 1850's. This will be added to the Whitman Collection in the Division of Manuscripts.

After detailing what Mr. Kebler has given us of the nineteenth-century American authors it may sound anticlimactic to note a few more books purchased from our own limited funds. But they deserve brief mention if only to complete this report of the year's acquisitions. One was the London 1851 edition of Nathaniel Hawthorne's *The Snow-Image*, and Other

Tales, published at the same time as the Boston printing. Another was a rare offprint of Ralph Waldo Emerson's lecture "The Preacher," in brownish paper wrappers, first written in 1867 and later offered to the *Unitarian Review*. Finally, to replace a poor volume in our collections, we bought an excellent copy of the first American edition of Herman Melville's Moby-Dick (New York, 1851), in a red

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cloth binding, said on good authority to be about the scarcest of all colors in which the book occurs.

Altogether, as we have perhaps demonstrated, it has been a good year for the Rare Books Division. We hope that the future will do as well by us.

FREDERICK R. GOFF
Chief, Rare Books Division
VINCENT L. EATON
Assistant Chief, Rare Books Division





# SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

### ADMINISTRATIVE

The Assembly of Librarians of the Americas. By Marietta Daniels. Pages 715-720. Reprinted from the Department of State Bullstin, Vol. XVII, No. 432, October 12, 1947. Furnished on request.

The Story Up To Now; The Library of Congress, 1800-1946. By David C. Meerns. Reprinted from the Annual Report of the Librarian of Congress for the Fiscal Year Ended June 30, 1946 with the addition of illustrations and a slight revision of text. 226 p. Furnished on request.

# HISPANIC FOUNDATION

A Guide to the Official Publications of the Other American Republics. IX. Ecuador. Compiled by John De Noia. (Latin American Series No. 31) 56 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price 20 cents.

## LAW LIBRARY

A Guide to the Law and Legal Literature of Argentina, 1917-1946. By Helen L. Clagett. (Latin American Series No. 32) 180 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price 60 cents.

A Guide to the Law and Legal Literature of Chile, 1917-1946. By Helen L. Clagett. (Latin American Series No. 28) 103 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price 40 cents.

A Guide to the Law and Legal Literature of Uruguay. By Helen L. Clagett. (Latin American Series No. 26) 123 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price 50 cents.

## LEGISLATIVE REFERENCE SERVICE

State Law Index: An Index to the Legislation of the States of the United States Enacted During the Biennium, 1945-1946. 11th biennial volume. 729 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Price (cloth), \$2.50.

Digest of Public General Bills with Index. 80th Congress, 1st Session. No. 4. Final Issue 1947. 433 p. For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C. Subscription 32 per session.

## MUSIC DIVISION—FOLKLORE SECTION

Catalog of Phonograph Records: Selected Titles from the Archive of American Folk Song Issued to January 1943. 4th printing, 1947. 16 p. Furnished on request.

Folk Music of the United States. Catalog of Phonograph Records No. 2. 4th printing, 1947. 12 p. Furnished on request.

## ORIENTALIA DIVISION

Ribliography of Periodical Literature on the Near and Middle East. IV. Prepared under the direction of Sidney S. Glazer. Reprinted from the Middle East Journal, Vol. 1, No. 4, October 1947. p. 475–490. Furnished only to depository libraries on request.

### REFERENCE DEPARTMENT

Iowa Centennial Exhibition December 28, 1946—April 27, 1947. An address by Hom. Bourke B. Hickenlooper, Scnator from Iowa, on the occasion of the ceremonies opening the Iowa Centennial Exhibition at the Library of Congress—together with a catalog of the exhibition. 84 p. illus. For sale by the Superintendent of Document, U. S. Government Printing Office, Washington 25, D. C. Price 50 cents.